A Guide to the Exhibition of

HISTORICAL MEDALS

IN THE BRITISH MUSEUM

WITH 120 ILLUSTRATIONS

LONDON
PRINTED BY ORDER OF THE TRUSTEES
1924

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BY FREDERICK HALL

PREFACE

The first portion of this Guide describes the medals exhibited as illustrations of British History from the end of the fifteenth century to the end of the nineteenth, together with a series of British Naval and Military medals and decorations extending to the period of the War of 1914–1918. The selection of 616 specimens formerly exhibited and described in the *Guide to the Exhibition of English Medals*, by H. A. Grueber (2nd edition, 1891), has been greatly reduced in numbers (to 345), experience showing that a smaller selection is more effective in the space available. This portion of the Guide is the work of Mr. G. C. Brooke, Assistant-Keeper in the Department.

The second portion (for which I am responsible) describes medals illustrating the history of other countries, from the end of the fourteenth century to the end of the nineteenth; this too has an appendix containing medals of the War of 1914–1918.

The British medals (except the Naval and Military awards) have been described in a continuous text; but the disconnected nature of the material has made it undesirable to adopt this form for the remainder of the volume, and each medal is described separately, though less elaborately than in the older Guide. The illustrations are for the most part of the size of the originals; where they are reduced, the scale of the reduction is stated.

GEORGE F. HILL,
Keeper of Coins and Medals.

Jan. 1924.

CONTENTS

PAGE

INTRODUCTION 11

SECTION I.

MEDALS ILLUSTRATING BRITISH HISTORY . 14

Naval and Military Awards 80

SECTION II.

MEDALS ILLUSTRATING FOREIGN HISTORY . 90

Medals relating to the Great War 129

BIBLIOGRAPHY 141

INDEX 142

PUBLICATIONS OF THE DEPARTMENT . . . 149

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LIST OF ILLUSTRATIONS

[Where not otherwise described, the figures are of the scale of the original.]

FIG.		PAGE
1.	John Kendal, 1480, by a Florentine artist. (no. 1)	14
2.	Henry VIII, Supremacy of the Church, 1545, by Henry Basse? (no. 5)	15
3.	Thomas Cromwell, 1538. (no. 7)	16
4.	Michael Mercator, by Friedrich Hagenauer, of Strassburg. (no. 8)	17
5.	Edward VI. Coronation medal, by Henry Basse (?). (no. 11)	17
6.	Philip and Mary, 1554, by Jacopo da Trezzo, of Milan. (no. 15)	18
7.	Sir John Cheke, *c.* 1555, by Ludovico Leoni (?) of Padua. (no. 16)	19
8.	Richard Martin and his wife, by Stephen van Herwijck, of Antwerp. (no. 17)	20
9.	Elizabeth, Phoenix badge, by John Rutlinger?. (no. 21)	21
10.	Sir Francis Drake, commemorative map, 1586. (no. 23)	22
11.	Mary, Queen of Scots, by Jacopo Primavera. (no. 25)	22
12.	Earl of Leicester, 1587. (no. 26)	23
13.	Spanish Armada, 1588, by Nicholas Hilliard?. (no. 27)	24
14.	Spanish Armada, 1588, Dutch medal. (no. 31)	25
15.	James I, Peace with Spain, 1604. (no. 37)	26
16.	Gunpowder Plot, 1605, Dutch medal. (no. 38)	26
17.	James I, by Simon van de Passe, 1616. (no. 45)	28
18.	The Royal Family, by Simon van de Passe, 1616. (no. 47)	28
19.	Charles I, Coronation medal, 1626, by Nicolas Briot. (no. 50)	29
20.	Charles I, Dominion of the Sea, 1630, by Nicolas Briot. (no. 51)	30
21.	Charles I, Return to London, 1633. (no. 55)	31
22.	Endymion Porter, by Jean Warin, 1635. (no. 60)	32
23.	Thomas Wentworth, Earl of Strafford. (no. 63)	33
24.	Declaration of Parliament, 1642. (no. 67)	34
25.	Battle of Edgehill, 1642, by Thomas Rawlins. (no. 68)	35
26.	Earl of Essex. (no. 69)	35
27.	Sir William Waller. (no. 73)	36
28.	Ferdinand, Lord Fairfax. (no. 72)	36
29.	Forlorn Hope award, 1643, by Thomas Rawlins. (no. 71)	37
30.	Prince Rupert, by Thomas Rawlins (?). (no. 79)	38
31.	Archbishop Laud. (no. 78)	38
32, 33.	Charles I and Henrietta Maria, badges by Thomas Rawlins (nos. 93, 94)	39
34.	Charles I, memorial medal, by Thomas Rawlins. (no. 97)	40
35.	John Thurloe, portrait medal signed by Thomas Simon. (no. 113)	41
36.	George Monck, Duke of Albemarle, 1660, by Abraham and Thomas Simon. (no. 123)	41
37.	Oliver Cromwell, Lord Protector, by Thomas Simon. (no. 101)	42
38.	Henry Ireton, 1650, by Thomas Simon. (no. 105)	42
39.	Battle of Dunbar, 1650, by Thomas Simon. (no. 106)	43

FIG. PAGE

40. Charles II, Coronation at Scone, 1651. (no. 122) 43
41. Blake medal, Naval actions of June and July 1653, by Thomas Simon. (no. 110) 44
42. Oliver Cromwell, Death 1658, by Thomas Simon. (no. 121) . . 45
43 (*reduced to* $\frac{2}{3}$). Charles I and Charles II, by Peter van Abeele. (no. 126) 46
44. Charles II, 1667. 'Favente Deo', by John Roettiers. (no. 132) . 47
45. Charles II, Coronation, 1661, by Thomas Simon. (no. 134) . . 48
46. Charles II, Coronation, 1661, Iam Florescit, by Thomas Simon. (no. 135) 48
47. James, Duke of York; Battle of Lowestoft, 1665, by John Roettiers. (no. 140) 49
48. Charles II, Dominion of the Sea, 1665, by Thomas Simon. (no. 141) 50
49. Plague and Fire of London, 1666. (no. 145) 52
50. Peace of Breda, 1667, by Christoffel Adolfszoon. (no. 150) . . 53
51. Popish Plot, 1678. (no. 159) 54
52. James II and Mary, Coronation, 1685, by George Bower. (no. 170) 55
53. Monmouth rebellion, 1685, by Jan Smeltzing. (no. 173) . . 56
54. Trial of the Seven Bishops, 1688, by George Bower. (no. 177) . 57
55. Birth of Prince James, 1688. Dutch medal. (no. 181) . . 57
56. Flight of James II, 1688. Dutch medal. (no. 185) . . . 58
57. William III, Landing at Torbay, 1688, by R. Arondeaux. (no. 188) 59
58. Destruction of Roman Catholic Chapels, bonfires in Lincoln's Inn Fields, 1688, by George Bower. (no. 191) 60
59. Fortunes of Rebellion contrasted, 1689, by Jan Smeltzing. (no. 196) 60
60. Battle of Beachy Head, 1690, by Jan Smeltzing. (no. 198) . . 61
61. Suppression of rebellion in Ireland, 1691, by Jan Luder. (no. 202) 62
62. Battle of La Hogue, 1692, by Jan Boskam. (no. 205) . . . 63
63. William III, memorial medal, by John Croker. (no. 215) . . 65
64. Anne, Accession 1702, by John Croker. (no. 216) 65
65. Prince Eugène, battle of Blenheim, 1704, by Georg Hautsch. (no. 222) 66
66. Duke of Marlborough, battle of Ramillies, 1706, by Georg Hautsch. (no. 223) 66
67. James, the Elder Pretender, by Norbert Roettiers. (no. 229) . 67
68. Battle of Oudenarde, 1708, by Philipp Müller. (no. 231) . . 68
69. Dr. Sacheverell and Pope Innocent XI, 1710. (no. 236) . . 69
70. George I, Coronation, 1714, by Ehrenreich Hannibal. (no. 241) . 70
71. James, the Elder Pretender, unsuccessful attempts of 1708 and 1716, by Christian Wermuth. (no. 243) 70
72, 73. George II and Caroline, Coronation medals, 1727, by John Croker. (nos. 248, 249) 71
74. Admiral Vernon, capture of Porto Bello, 1739. (no. 253) . . 72
75. George II, battle of Dettingen, 1743, by Daniel Haesling. (no. 255) 73
76. Prince Charles, the Younger Pretender, and his brother, Prince Henry, 1729 (?), by Otto Hamerani. (no. 251) 74
77. Duke of Cumberland, battle of Culloden, 1746, by Richard Yeo. (no. 257) 74
78. General Wolfe, death at Quebec, 1758, by C. Gosset and J. Kirk. (no. 261) 75
79. Lord Clive, 1766, by I. V. N. (John van Nost?). (no. 263) . . 75

FIG. PAGE

80. American-Indian Chief's peace badge, 1764, by D. C. Fueter, of Montreal. (no. 266) 76
81. Captain Cook, medals by Barnett and Lewis Pingo. (nos. 268, 269) 76
82. John Wilkes, Lord Mayor, 1774. (no. 270) 77
83. Lord Nelson, battle Tr afalgar, 1805, Boulton's medal, by C. H. Küchler. (no. 284) 78
84 (*reduced to* $\frac{1}{2}$). Battle of Waterloo, 1815, electrotype from dies completed by Benedetto Pistrucci in 1849. (no. 290) . . . 79
85. Lord Howe's medal, Victory of First of June, 1794. (no. 297) . 81
86. Seringapatam, 1799, by C. H. Küchler. (no. 298) 81
87. Waterloo medal, 1815, by Thomas Wyon, junior. (no. 306) . . 83
88. Peninsular War medal, 1793–1814 (issued 1847), by William Wyon. (no. 319) 85
89. British War medal, 1914–1918, by Bertram Mackennal and W. McMillan. (no. 338) 89
90 (*reduced to* $\frac{3}{4}$). The Pazzi Conspiracy, 1478. (no. 7) 92
91. Battle of Mohács, 1526. (no. 12) 94
92. Battle of Mühlberg, 1547. (no. 17) 96
93. Papal Jubilee, 1550. (no. 18) 97
94. Peace of Cateau-Cambrésis, 1559. (no. 22) 99
95. Badge of the Gueux. (no. 25) 100
96. Battle of Lepanto, 1571. (no. 29) 101
97. Massacre of St. Bartholomew, 1572. (no. 32) 102
98. Introduction of the Gregorian Calendar, 1582. (no. 34) . . 103
99. Murder of William the Silent, 1584. (no. 35) 104
100. Spanish fleet captured, 1628. (no. 42) 107
101. Centenary of the Augsburg Confession, 1630. (no. 45) . . . 108
102. Battle of Leipzig, 1631. (no. 46) 109
103 (*reduced to* $\frac{2}{3}$). Death of Martin Tromp, 1653. (no. 50) . . . 111
104 (*reduced to* $\frac{3}{4}$). Murder of John and Cornelius de Witt, 1672. (no. 54) 112
105 (*reduced to* $\frac{2}{3}$). Battle of Kjöge Bay, 1677. (no. 55) 113
106 (*reduced to* $\frac{4}{5}$). Revocation of the Edict of Nantes, 1685. (no. 58) . 115
107. Battles of Rossbach and Leuthen, 1757. (no. 66) 118
108 (*reduced to* $\frac{1}{2}$). Battle of Chesme, 1770. (no. 70) 119
109. Execution of Louis XVI, 1793. (no. 79) 122
110 (*reduced to* $\frac{3}{4}$). Passage of the Great St. Bernard, 1800. (no. 84) . 124
111. Anticipated Invasion of England, 1804. (no. 87) 125
112. German Advance on Paris, 1914. (no. 101) 129
113 (*reduced to* $\frac{4}{5}$). Anticipated German Entry into Paris, 1914. (no. 102) 130
114. The Submarine War, 1915. (no. 109) 132
115 (*reduced to* $\frac{4}{5}$). Sinking of the *Lusitania*, 1915. (no. 111) . . . 134
116 (*reduced to* $\frac{1}{3}$). Air attack on London, 1915. (no. 112) . . . 135
117 (*reduced to* $\frac{4}{5}$). The Dardanelles Expedition, 1916. (no. 114) . . 136
118 (*reduced to* $\frac{3}{4}$). The German Retreat, 1918. (no. 118) . . 137
119 (*reduced to* $\frac{3}{4}$). German Auxiliary Services. (no. 119) . . . 138
120 (*reduced to* $\frac{2}{3}$). 'My God, my God, why hast Thou forsaken me?' (no. 122) 139

INTRODUCTION

The Exhibition of Medals which is described in this Guide is primarily intended to illustrate the history of the period which it covers. The artistic interest of the medals is subordinate to the historical, and for this reason the medals have been grouped not, as in the Exhibition of Artistic Medals of the Renaissance, under a geographical arrangement of the countries and schools of their artists, but chronologically under the persons, events, and movements which they illustrate.

The art of casting portrait medals which was introduced in Italy by the artists of the Renaissance and developed in Italy, the Netherlands, Germany, and France in the fifteenth and sixteenth centuries was slow in finding its way to England. A few foreign medals of the late fifteenth and early sixteenth centuries appear in this series as bearing portraits of Englishmen, such as Kendal and Schevez. The only medals earlier than the middle of the sixteenth century which are certainly of English origin are those commemorating Henry VIII's Supremacy of the Church of England in 1545 and the Coronation of Edward VI in 1547. In the second half of the sixteenth century there was sufficient artistic demand in England to draw Continental medallists to this country, and important work on English subjects was done either here or abroad by Primavera and Stephen van Herwijck during the reign of Elizabeth. But the portrait medal never had much vogue in this country except during the first half of the seventeenth century, when van de Passe, the Warins, and the Simons were at work on portraits of Englishmen.

At this time the practice of casting was giving way to that of striking with dies. After long controversy it is now generally agreed that the plaques of Simon van de Passe, which hold a unique position in the history of medallic art, were directly engraved. The Warins and Abraham Simon made medals by casting; Abraham's younger brother, Thomas, who worked with him and is supposed to have put the finishing touches to the medals cast by Abraham, was a prolific worker in struck medals and became chief engraver to the Mint and sole chief engraver and medal-maker to the Protector. His masterpieces, the well-known 'Petition Crown', the cast medal commemorating the Coronation of 1661 ('Jam florescit'), and the two struck medals of Dunbar (1650) and the Dominion of the Seas (1665) have a delightful charm and considerable artistic merit.

In the first half of the seventeenth century a large place in the medallic history of this country is occupied by the badges produced

during the period of the Civil War and Commonwealth ; they are usually cast, some of moderate execution, others extremely poor, but equally interesting as an illustration of the devotion of adherents to the Royal or Parliamentary party.

The change in technique from casting to striking must not be considered as a definite process falling within certain limits of time. The two systems always existed in this country side by side and neither replaced the other ; of several medals both struck and cast specimens exist. It should rather be regarded as a change in the tendency of medallic art. The earlier artists used cast portrait medals as an outlet for artistic expression, and the medallic art was in its early days especially concerned with portraiture. By the time that medals had acquired a vogue in this country the medal had assumed a more general character ; it served a purpose as a record of events, and sometimes was specially used as an acknowledgement or award for personal service. For portrait work casting was the more suitable process, and it continued in occasional use after the commemorative medal found a more convenient, if less artistic, vehicle in the die and the screw-press. At the same time medallic work passed naturally for the most part into the hands of the Mint engravers, and the most successful medallists of the seventeenth and the eighteenth centuries, such as Briot, Thomas Simon, and the Roettiers family, were also engravers of coin dies.

In the eighteenth and nineteenth centuries the medal was found to be a suitable medium for the expression of party feeling and for religious and political satire, with the result that cheap 'pinchbeck' medalets were made in considerable numbers to convey broadcast a prejudiced view of a subject on which party feeling ran high. The numerous medalets of Admiral Vernon (1739–41) are the most obvious case in point.

With the series of English medals has been incorporated a large number of foreign medals, chiefly Dutch and French, which illustrate leading events in the international history of this country or show foreign opinion upon matters of English domestic policy.

The series of medals illustrating English History is worthy of fuller consideration than can be given within the limits of this exhibition. It must, however, be remembered that the evidence of medals is often prejudiced by party interests and is in some cases, such as the Napoleonic invasion medal 'frappée à Londres', deliberately false or unintelligently prophetic.

The series of naval and military medals explains itself without introduction. Though it begins with the award for the naval victory of the First of June 1794, there are among the English Historical Medals some of an earlier date, such as the Armada medal, Battle of Dunbar, Blake's Victories, the Forlorn Hope, and some medals of the reigns of Charles II and James II, which were given by the Sovereign or Parliament as awards and should

perhaps be regarded as the earliest medals of this class. Of a few of these, such as the Dunbar medal, we have record of their issue by authority ; in some cases it is probable that they were distributed to distinguished persons irrespective of any particular service, and many, which have no ring for suspension, cannot have been designed for personal decoration. The earliest military award that was issued by authority for war service after the time of the Commonwealth is the Waterloo medal, which was conferred by order of the Prince Regent on every officer and soldier present at the battle. The official medal for the Peninsular campaigns was not issued till 1847, when another medal was struck for naval services during the same period. The attachment of bars for the purpose of recording individual engagements began with these official awards for the Peninsular War.

The small selection of medals contained in the second portion of this exhibition is intended to give an idea of the kind of illustration which medals supply to European history. It is obvious that such illustration is anything but continuous, and that many fields of history in which modern research is busy receive no light from it: the life of the people, the development of law, and social and economic questions generally, are ignored in favour of the now discredited view of history as consisting of the dates of kings, battles, and treaties. A case has been devoted to medals illustrating the War of 1914–18. Among them will be remarked certain pieces by the German artist, Ludwig Gies, rather plaquettes than medals, which rise above the usual level of the journalistic propaganda characteristic of the mass of medals produced in this connexion in all countries, and make some attempt to express the colossal scale of the disaster, and of the sufferings of humanity.

SECTION I

MEDALS ILLUSTRATING BRITISH HISTORY

(CASES 33–39).

The earliest contact between this country and the medallic art of the Renaissance is due to the accidental circumstance of the residence of Englishmen abroad. From this point of view the

Fig. 1.—John Kendal, 1480, by a Florentine artist (no. 1).

Florentine medal of John Kendal (no. 1, Fig. 1) and the Flemish medal of Archbishop Schevez (no. 2) have an interest out of proportion to the importance of the position these two men hold in the history of the country; they are the earliest portrait medals of Englishmen; both are dated, Kendal 1480 and Schevez 1491. Kendal was Prior of the English Knights of St. John of Jerusalem, and is described on the medal as holding the rank of commander of the cavalry protecting pilgrims against the Turks (Turcopolier); he was, however, in 1480 in the West raising recruits and money for the defence of Rhodes, and probably had his portrait made in Florence or possibly at Rome, where Florentine influence was strongly felt at the time. William Schevez, Archbishop of St. Andrews (1478–97), stayed at Louvain on his way to Rome on a summons of the Pope in 1491. The medal was made at Louvain by an artist whose identity is uncertain, but who made medals of

Christine Metsys in 1491 and of her brother-in-law, Quintin Metsys, in 1495 (?). The title, ' Legatus natus ', is used to assert an *ex-officio* capacity of an archbishop as legate within his own province superior to any legate sent by the Pope. Schevez joined the conspiracy of nobles against James III in 1488, which ended successfully at Sauchieburn in the death of the King and the accession of James IV with Schevez in retention of his primacy.

The medallic portraits of Henry VIII which can claim to be regarded as contemporary are mostly, it seems, of foreign work. The characteristic coarse portrait which is exhibited (**no. 3**) has been assigned to the German school, but apparently for no better reason than that some resemblance was traced to Holbein's portrait, though none really exists. A medal in better artistic style, but bearing very remote resemblance to the King, is assigned to the

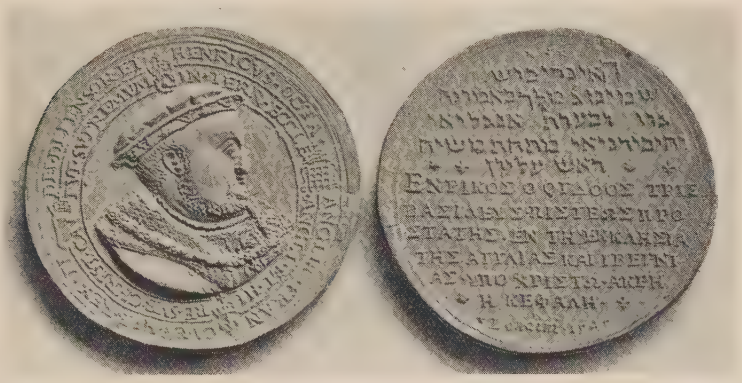

Fig. 2.—Henry VIII, Supremacy of the Church, 1545, by Henry Basse (?) (no. 5).

Augsburg sculptor, Hans Daucher, and dated 1521. Another, with the Tudor Rose as the reverse design (**no. 4**), bears the titles ' Defensor Fidei ' and ' Dominus Hiberniae ', which place its date between October 1521, when Leo X conferred on Henry the former title, and January 1542, when Henry's new style, ' King of Ireland ', was proclaimed. This may be an English reproduction on a reduced scale of a larger portrait which is closely allied to signed portraits by Hans Schwarz, the contemporary of Daucher at Augsburg. Original English work may be seen in the medal ordered by Henry VIII in 1545 to be struck in gold to commemorate the proclamation of his Supremacy of the Church (**no. 5, Fig. 2**); it was made, no doubt, at the Mint, where Henry Basse had been appointed chief graver in the previous November, and to him we may attribute the realistic and unpleasing portrait which accompanies the supremacy titles rendered in Latin, Hebrew, and Greek. It is curious that the Mint, which had a year previously adopted a full-faced portrait for the coinage, reverted for this medal to the

profile style to which Henry's features were so peculiarly ill suited.

The only one of Henry VIII's wives of whom a medallic portrait survives is Anne Boleyn (**no. 6**), of whom we have a lead medal in such poor condition that the features are reduced to caricature ; it was struck in 'the most happi anno 1534' and the dress corresponds with contemporary accounts of her coronation robes. In technique the medal bears some resemblance to a medal of Henry VIII, which by the treatment, and especially by the emphasis it throws on his resemblance to François I, is thought to be French in origin. Of the many interesting political characters of this reign none have left medallic portraits except Thomas Cromwell (**no. 7, Fig. 3**). The medal of Cromwell bears no relation in style to any known medals, Continental or English, and it is therefore impossible to

Fig. 3.—Thomas Cromwell, 1538 (no. 7).

say whether it is of English or foreign workmanship ; the portrait is pleasing but not convincing, it is rather expressionless and lacks finish ; but the armorial rendering of the reverse on a shield with waved surface is excellent and apparently unique. The medal is dated 1538 ; the only office recorded is that of King's Secretary, to which he was appointed in 1533 or 1534 ; the Knighthood of the Garter was conferred on him in 1537. A portrait medal of Sir Thomas More, though conveying a faithful portrait modelled from a painting, is of much later date, probably of the seventeenth century.

Michael Mercator, 'the first man of Venloo to be created an English knight' (**nos. 8, 9, Fig. 4**), was employed in diplomatic service between the Low Countries and Henry VIII ; he was also an accomplished musician and artist. Puteanus speaks of him as a medallist, and he is reputed to have made medallic portraits of Henry VIII ; hence he has been assigned, but unreasonably, the

composition of his own portrait medal. There seems no doubt that the artist of the Mercator medals is Friedrich Hagenauer of Strassburg, who visited the Low Countries in 1539–40.

Of Edward VI the only contemporary portrait medal, other than

Fig. 4.—Michael Mercator, by Friedrich Hagenauer of Strassburg (no. 8).

Fig. 5.—Edward VI, Coronation medal, by Henry Basse (?) (no. 11).

his coronation medal (no. 11), is a unique piece cast in lead (no. 10) with inscription incised; it shows the young king wearing jewelled cap with feather and carrying gloves in his right hand; it is of quite good work, presumably English and distinctly pleasing.

The coronation medal of Edward VI (no. 11; Fig. 5) is the first

official coronation medal ; it is known only by castings in both gold and silver. It is very closely allied to the medal struck by Henry VIII to commemorate his Supremacy of the Church (see no. 5 above). Henry Basse was chief graver to the Mint from 1544 to 1549 and was therefore directly responsible for both medals, but the comparatively poor workmanship of this piece, with its ill-modelled figure of the King, suggests that he did not give to it the same personal attention as he gave to the medal of Henry VIII. The Mint was, however, capable of producing good die-portraits on a small scale, as may be seen on the King's personal jeton (no. 12), which was struck from an obverse die intended for striking the half-sovereign.

On the marriage of Philip II and Mary (1554), a famous Milanese sculptor, gem-engraver and medallist, Jacopo da Trezzo,

Fig 6.—Philip and Mary, 1554, by Jacopo da Trezzo of Milan (no. 15).

came to England and made medallic portraits of the Queen and her consort (nos. 13, 14, 15) ; the portraits were presumably designed as a pair for obverse and reverse of a medal, but the artist also designed allegorical reverses representing the peace and prosperity of the kingdom under Mary's government ('Sight to the blind and peace to the fearful'). The work of these medals is curiously uneven ; the general composition is not good, the flatness of the relief and, in the reverse design, the restlessness and crowding of the composition produce an unpleasant effect ; the portraits themselves are very good, the modelling of the features being excellent ; but the half-length figures are poorly rendered, the relief is inadequate in proportion to that of the heads, and the truncation, especially in the case of Philip, weakly treated. For this reason the smaller medals on which the portraits are cut off at the shoulder (no. 15; Fig. 6) are more attractive, though in these the field of the medal is too restricted.

Another interesting foreign portrait of an Englishman is the medal of Sir John Cheke (no. 16; Fig. 7), a unique specimen pre-

sented to the Museum in 1923 by the National Art Collections Fund. This Cambridge professor left the study of the classics, where his ability lay, for political office, for which his capacity was inadequate, and got into trouble as the tool and dupe of Cecil, by supporting Lady Jane Grey. He then went abroad and was in Padua in 1555 ; his stay in Padua was doubtless the occasion of the making of the medal, which is certainly of Paduan work, perhaps by Ludovico Leoni. He was later captured by order of Philip II and sent to the Tower, where he recanted and died of remorse. The medal has no reverse. The composition is unusual, the name being written across the field ; the bust is classically draped and rather weakly handled both in itself and in relation to the flat surface of the field.

Fig. 7.—Sir John Cheke, *c.* 1555, by Ludovico Leoni (?) of Padua (no. 16).

In the reign of Elizabeth a Dutch medallist who uses the signature 'Ste. H.' was in England and made some of the most admirable cast medals that were ever produced in this country. He has recently been identified as Stephen van Herwijck, a medallist of Antwerp, who was in England in 1562-3 and again in 1565 ; he died in London between 1565 and 1567, having come on this second visit to complete certain works already begun for the Queen of England. His medals excel in depicting in unassuming form the features and fashions of everyday life of his time ; the strong modelling of the features shows quiet assurance in seeing a likeness and adapting it to the circular medallic form, and the restraint of the firm clear lettering and simple beaded border sets the composition in a simple artistic frame. Three medals of this artist are shown, each made in the year 1562: Richard Martin, who was Lord Mayor of London in 1589 and held the offices of Warden and Master of the Mint, and his wife,

Dorcas Eglestone (**Fig. 8**); the Marchioness of Northampton; and Maria Newce, wife of John Dymock (**nos. 17, 18, 19**). For other specimens of his work, see **Case 52, nos. 18–26.**

Obverse.

Reverse.

FIG. 8.—Richard Martin and his wife, by Stephen van Herwijck of Antwerp (no 17).

Two medals of Elizabeth are associated with the attack of small-pox which occasioned an expression of relief, in a letter written by her in October 1572, at her complexion being unmarked after her

recovery; on the medal celebrating her recovery (**no. 20**) this is allegorically treated with a rendering of the hand of St. Paul unharmed by the serpent that fastened to it. The other medal (**no. 21; Fig. 9**), on which the date 1574 was incised at a later period without apparent reason, shows the phoenix rising from its ashes and in Latin verses flatters the Queen as our phoenix in all else but death. We know the phoenix to have been adopted as a personal badge by Elizabeth. This medal was probably made by John Rutlinger, a Dutch refugee, who was under-graver to the Mint in the latter part of the reign; there is doubt whether it refers to the recovery from smallpox: it may be a complimentary medal without allusion to any particular occasion.

A fine Italian portrait medal of Sir Richard Shelley (**no. 22**) was made perhaps at Venice, where he retired from Malta in 1569.

Fig. 9.—Elizabeth, Phoenix badge, by John Rutlinger (?) (no. 21).

He was English Grand Prior of the Knights of Malta and assisted at the defence of Malta against the Turks in 1565. Under Henry VIII, Edward VI, and Mary he was engaged on diplomatic work, and retired to Spain on the accession of Elizabeth. He is believed to have been born in 1513, in which case this portrait was taken in 1577.

Sir Francis Drake's voyages round the world in 1577–80 are commemorated on a curious and very rare silver map (**no. 23; Fig. 10**). The thin plate of metal is engraved on both sides, possibly by Michael Mercator (see above, **nos. 8, 9**) for Drake in 1586; the Eastern Hemisphere is on one side and the Western on the other, and the course taken by Drake is marked by a dotted line. It also shows in correct position the region explored by Frobisher in 1576–8.

An Italian artist, Jacopo Primavera, of whom our only source of knowledge is his medals, worked mainly on French subjects from about 1568 to 1584, and made portraits of Queen Elizabeth (**no. 24**)

Fig. 10.—Sir Francis Drake, commemorative map, 1586 (no. 23).

Fig. 11.—Mary Queen of Scots, by Jacopo Primavera (no. 25).

and of Mary, Queen of Scots (**no. 25 ; Fig. 11**), perhaps from paintings, as there is no evidence that he was ever in England. Both medals are without reverses, though a hybrid occurs coupling with the portrait of Elizabeth a reverse similar to that of **no. 20**, which is by another hand and was attached by a later caster. The portraits are French in style and have remarkable character and charm ; that of the Scottish Queen is particularly graceful with its more elegant and simple dress and coiffure.

The command of the contingent sent out by Elizabeth to help the Netherlands in revolt in 1586 was put under the command of the Earl of Leicester ; he was quite incompetent for the task ; he quarrelled with his subordinates, accepted governor-generalship

Fig. 12.—Earl of Leicester, 1587 (no. 26).

from the States without reference to Elizabeth, and through his ignorance of Dutch politics incurred dislike from every faction. He had to give up his post in the following year ; and at his order or by his friends a medal was made (**no. 26 ; Fig. 12**), cast in silver, showing a flock of sheep deserted by their dog, with the excuse in the Latin inscription that he is 'compelled to leave—not a flock but thankless beasts'.

The Spanish Armada produced a large output of medals and jetons, mostly Dutch, but a few English. The most important of the English medals was cast in gold and silver in two sizes (**nos. 27, 28 ; Fig. 13**), and had a loop for suspension ; the silver specimen exhibited has the original chain still attached. These were probably intended as rewards to naval officers, but presented freely to distinguished persons. The Latin inscription on the obverse is puzzling, but is no doubt an instance of the gross flattery of the age, *circulus* being the band of the inscription on the medal, which encloses the most precious treasure in the world, namely, Queen Elizabeth. As reverse design the safety of the kingdom is typified

by the supposed immunity of the bay-tree from harm by lightning. In workmanship the smaller of the two medals is very much finer than the larger; it is florid, but clever and rich in detail. It is thought to have been made by Nicholas Hilliard, the miniature-painter, who engraved Elizabeth's second seal in 1586, and held under James I a patent as embosser of the King's medals in gold. Another medal with loop for suspension (**no. 29**) has on the reverse the Ark floating 'calmly on a raging sea', which may have been suggested by the name of the English flag-ship, 'The Royal Ark'. A portrait of Elizabeth, which must be of the same time but cannot be definitely connected with any medal of the Armada, is found on a silver cliché (**no. 30**); it is undoubtedly of

Fig. 13.—Spanish Armada, 1588, by Nicholas Hilliard (?) (no. 27).

English work, and is the most pleasing of all her medallic portraits.

The Dutch medals and jetons are mostly struck. One silver medal (**no. 31**; **Fig. 14**) satirizes the blindness of the Papacy; the Pope with kings and others in conclave sit with bandaged eyes while spikes spring up in the floor, and on the reverse the Spanish fleet is dashed upon rocks. Another (**no. 32**) shows the Church standing upon a rock and beaten by the waves but not broken, while, on the other side, the breath of Jehovah scatters the Spanish fleet. Smaller medals and jetons were struck in large quantities at this time in the Netherlands; the concord between England and the States is depicted by two oxen ploughing, the danger of party faction by two pots tossed on a rough sea 'certain, if they crash, to break'. On other jetons gratitude at the defeat of the Armada is expressed, the globe is released from the bands that Philip fastened round it, the young birds beat off the bird of prey, and so forth.

An early portrait of James I may be seen on a Scottish medal

(no. 33) which is cast in gold and bears the date 1590, the year of his marriage; but it is of poor workmanship, representing a weakly modelled profile bust wreathed in laurel and wearing armour. A silver medal struck for the accession (no. 34) most effectively reproduces the King's features, with weak expression, large eyes, and thin beard; it was presumably struck at the Mint, and, if so, under the direction of Charles Anthony, who succeeded his father Derick Anthony as chief graver. The King is curiously styled 'Emperor of the British Isle and King of France and Ireland'; the reverse legend, round the Royal shield, wishes prosperity to the union of England and Scotland. A small silver medalet was struck for distribution among the people at the Coronation, the first struck for this purpose in England; on

Fig. 14.—Spanish Armada, 1588, Dutch medal (no. 31).

this the King takes the title 'Caesar Augustus of Britain and Heir of the Caesars'. James abandoned the title of Emperor after the first session of Parliament, when the title King of Great Britain was proposed. The Queen is probably faithfully depicted on a silver plaque (no. 35), which was made at the time of the Coronation and represents her in her coronation robes; the high richly jewelled coiffure and the ornamental robes of the bust tend to distract the eye from the features, which are well modelled though small and in rather low relief. Far less pleasing is the medal which was probably made, cast in silver, at the time of her death (no. 36); the portrait is unkind in its realism; as reverse design the divine source of her glory ('My glory is from on high') is symbolized by a fruitful tree which is crowned by the glory of Jehovah. Henry, Prince of Wales, who died in 1612, is portrayed on a very pleasing counter struck in gold and silver (no. 41).

Commemorative medals of this reign are not numerous. The peace with Spain in 1604 produced an issue of medals in gold, silver, and bronze, which bear a hard and unconvincing portrait and a symbolical representation of the prosperity that the peace was to bring (no. 37; **Fig. 15**): the specimen exhibited in silver is

Fig. 15.—James I, Peace with Spain, 1604 (no. 37).

unusual in having an open-work border: the medals are sometimes struck, sometimes cast. The King's style, 'King of England and Scotland', was in use previous to the adoption of the title of Great Britain.

Fig. 16.—Gunpowder Plot, 1605, Dutch medal (no. 38).

A Dutch medalet (no. 38; **Fig. 16**) struck by order of the Senate associates the Gunpowder Plot with Jesuit intrigue; on the obverse the snake among the lilies and roses is the Jesuit in France and England who is 'discovered in his hiding-place', on the reverse Jehovah 'that keepeth James hath not slept'; this reverse inscription is chronogrammatic, that is to say, the larger letters make up the date (MDCIIII = 1605). Medals were struck in gold and silver by order of the government of the United Provinces (no. 40) to celebrate the alliance of 1609 between the United

Provinces, France, and England at the time of the twelve-years' truce with Spain.

The marriage of the Princess Elizabeth with the Count Palatine in 1613 was the occasion of a large series of medals, many, perhaps all, of foreign workmanship. The specimen exhibited (**no. 42**) is cast in silver gilt with portraits of Frederick and Elizabeth, with the signature 'I. D. B.' below; these initials are found also on portrait medals of two Electors of Treves and are therefore likely to be the signature of a German artist; this is the only one of the many portrait medals of Frederick or his wife, except an engraved plate by van de Passe, that has any artistic merit. Two other portrait medals of this reign are of interest; one of Richard Harington (**no. 39**) is a fine piece of artistic workmanship, but the artist is unknown, and of the subject one can only repeat traditional belief that he was a son of Sir James Harington of Exton, Rutlandshire, and so brother of the first Lord Harington; the other (**no. 44**) consists of two hollow shells joined together, presenting Nicholas Wadham, who founded Wadham College, Oxford, and his wife, who, after his death in 1609, carried out his plans for the College.

The object of the issue of 'Ark Badges' by James I (**no. 43**) is uncertain; the Ark has been supposed to typify the Church which under James lay in calm waters after coming through the turmoil of the Reformation. But this medal bears a very close resemblance to the Armada medal (see **no. 29** above), and there must have been some connexion between them; possibly it served as an award or a gift to persons whom Elizabeth's medal had not reached. At all events the reverse design, which was familiar in a naval sense through the medal of Elizabeth, can hardly have assumed a religious symbolism on the medal of James.

A series of engraved plates by a very accomplished Dutch engraver named Simon van de Passe has afforded us some remarkable portraits of this period. They can scarcely be described as medals, for they are in reality metal plates engraved by hand, though for long the manner of their execution has been in controversy. The skill with which they are made is quite extraordinary; they are usually in silver, occasionally also in gold. A series of the royal family, some specimens of which are dated, was made in 1616, of which the portraits of the King (**no. 45**; **Fig. 17**), Queen Anne (**no. 46**), the King and Queen with Prince Charles (**no. 47**; **Fig. 18**), Princess Elizabeth with her husband the Count Palatine (**no. 48**) are exhibited. There are similar plates engraved by Passe with portraits of the Infanta Maria and of George Villiers, Marquess of Buckingham (**no. 49**). The reverse design is usually heraldic, but occasionally a second portrait or inscription is found; on a plate of Prince Charles the reverse has a portrait of the Prince on horseback, that of the Infanta has an inscription in French and English. It is hardly necessary to dwell on the beautiful workmanship of these engraved plates; their richness of detail, the depth of per-

spective, the exquisite modelling of the portraits, and the masterly treatment of the composition are in every case sufficiently obvious

Figs. 17, 18.—James I, and the Royal Family, by Simon van de Passe, 1616 (nos. 45, 47).

to attract a closer inspection of the method by which the artistic effects are produced.

At the beginning of the reign of Charles I there came to England a French graver of dies, Nicolas Briot, who had for nearly twenty years been employed as *Tailleur Général* at the French Mint. He had made great improvements in the machinery for striking coins and medals ; the mechanical appliances which he used were either his own invention or improvements upon appliances invented by another Frenchman or German. He was not, however, congenial to his superiors, and his new appliances were a source of irritation to his colleagues ; difficulties constantly arose through his own insubordinate methods and through the rivalry of his colleagues. He was unable to pay the wages of his workmen and, to escape his debts, fled in the autumn of 1625 to England, where his good craftsmanship was welcome to the artistic Charles. Here, too, he was always in trouble with the Mint authorities, but always enjoyed the King's favour. He was immediately on his arrival employed

Fig. 19.—Charles I, Coronation medal, 1626, by Nicolas Briot (no. 50).

for work on the coronation medals (**no. 50 ; Fig. 19**) which were distributed as largess among the people ; this medal, unlike most coronation medals, holds out the prospect of the vigorous prosecution of war 'until peace be restored upon earth', and was no doubt issued for the sake of its propagandist influence with a view to obtaining the necessary supplies for assisting the United Provinces against Spain and for supporting the Count Palatine, the brother-in-law of Charles, in his attempt to recover the throne of Bohemia. Another medal by Briot (**no. 51 ; Fig. 20**) was issued in assertion of Charles's claim to dominion of the sea in 1630. 'We hold it a principle not to be denied', were the instructions to the Minister at The Hague, 'that the King of Great Britain is a monarch at sea and land to the full extent of his dominions. His Majesty finds it necessary for his own defence and safety to reassume and keep his ancient and undoubted right in the dominion of these seas.' These two medals give, in small and large scale, a very fair impression of the artistic capacity of Briot. The coronation medal is struck, the larger medal cast. The larger portrait is weakly modelled and seems to lack individuality, nor is the composition of the obverse strongly designed ;

but the pictorial effect of the rather shallow reverse design is pleasing and more skilful than any similar work of the same

Obverse.

Reverse.

FIG. 20.—Charles I. Dominion of the Sea, 1630, by Nicolas Briot (no. 51).

period. On the smaller struck piece we see the characteristic work of Briot which is so familiar from his coins; a portrait with scarcely any relief and not too well drawn, and a reverse design

slightly dramatic in effect but in excellent taste and beautifully composed in harmony with the small circular flan; the whole remarkable for the minute care bestowed upon the finish of the dies and the striking of each piece.

The birth of Prince Charles on 29 May 1630 is commemorated on a small medal of rather inferior workmanship struck in gold and silver (**no. 52**), on which Mars and Mercury crown the babe with the virtues of war and peace; it has been assigned to Edward Green, who became Chief Graver to the Mint in 1624 and probably worked for a time in co-operation, or perhaps in rivalry, with Briot. Briot made the medals of the Scottish Coronation in 1633 (**no. 54**), and some rare specimens which are struck on thick flans are inscribed on the edge, in Latin, 'Made by Briot at Edinburgh, 1633, of gold found in Scotland'. Medals were also struck

Fig. 21.—Charles I, Return to London, 1633 (no. 55).

in gold and silver at Edinburgh on the occasion of the King's return to London (**no. 55**; **Fig. 21**); on the obverse is a spirited portrait of the King on horseback, below the horse is the plumed helm amid flowers, a design attributed to Briot, and on the reverse an interesting but poorly executed view of London with the sun shining above: 'The King's return sheds light upon the city as the sun upon the world.' Not much detail of the buildings can be discerned from the medal, but at the south end of London Bridge Traitor's Gate is seen with four heads on spikes above it, and eastward in the centre the chapel of St. Thomas à Becket; in the centre of the background is old St. Paul's with tall tower and no spire; its beautiful spire was destroyed by fire in 1561 and was not replaced. Similar medals with a half-length figure of the King in place of the equestrian portrait were cast in silver and chased.

The charter for the settlement of the province of Maryland was granted to Sir George Calvert, the first Lord Baltimore, but the formalities had not been completed when he died in April 1632; the charter was therefore executed in June of that year in favour

of his son Cecil, whose portrait as 'Lord Paramount of Maryland and Avalon', with that of his wife, appears on a cast silver medal of which the artist is unknown (no. 53). Whoever he was, the artist had originality and a capacity for producing a pleasant effect and, probably, a good likeness.

Another French signature that is found on portrait medals of Englishmen of this period is Warin, or Varin. There are two artists of this name, Claude and Jean, whose French medallic

Fig. 22.—Endymion Porter, by Jean Warin, 1635 (no. 60).

work is familiar. Claude was in this country at some time between 1631 and 1646, and signed as 'C. W.A.' the medal of John Prideaux (no. 62) dated 1638; from evidence of style it is certain that the same artist made the portrait of Bodley in 1646 which is signed 'Warin' (no. 89 in Case 35). These two medals of Oxford men, a Regius Professor of Divinity and the founder of the famous library, are very similar in style, though that of Prideaux is on a larger scale, in higher relief, and less carefully finished; both are fine portraits. But a series of beautiful portrait medals cast in silver or bronze, which bear a signature 'Warin', 'Varin', or 'Va', are so different in character from these two medals by

Claude Warin, that they are doubtfully ascribed to Jean Warin, a very famous French medallist and engraver of coin-dies, perhaps a brother of Claude, who worked in various capacities at the French Mint from about 1629 onward and died in 1672. Good specimens of this series are Thomas Cary, poet and Gentleman of the Bedchamber of King Charles (**no. 56**, unsigned); Richard Weston, Earl of Portland, Lord Treasurer, who died in 1635 (**no. 57**); William Blake, a scholar of European reputation, the son of the Admiral Robert Blake (**no. 58**); his wife Anne Blake (**no. 59**); Endymion Porter (**no. 60**; **Fig. 22**), the intimate of Charles I as Prince of Wales, who went with him on the mad expedition to Madrid in 1623 to attempt to win the Spanish Infanta as the Prince's bride. These medals were all made between 1633 and 1635; they are beautifully modelled in bold relief, the features are firmly drawn and full of life; the delicate finish of detail, especially in the hair and the clothing, shows wide variety of treatment on each medal.

A unique little gold gem (**no. 63**; **Fig. 23**) gives us a very attractive portrait of Thomas Wentworth, who at the beginning of the reign was the leading advocate of Parliamentary control, and in 1628 went over to the King's side and became President of the Council of the North; he was created Earl of Strafford in 1640 and beheaded in the following year. A treaty of the year 1636, under which the Dutch paid £30,000 for license to fish in British waters, is the subject of some very rare medals cast in silver and lead (**no. 61**); they are of very poor work, roughly executed, with poor modelling and very little conception of artistic composition.

Fig. 23.—Thomas Wentworth, Earl of Strafford (no. 63).

The betrothal and the marriage of Princess Mary to William II of Nassau are commemorated on typical German medals (**nos. 64, 65**), struck in silver. The earlier represents on one side the Holy Dove blessing the betrothal; on the reverse is an allegorical portrayal of the bride bringing to her husband the end of war and the fruits of peace. The marriage medal was intended to honour Frederick Henry, who, on the obverse, is enthroned with his feet on fallen foes, William and Mary being in the distance on the left. On the reverse The Hague is represented as a fenced pleasure-garden, at the entrance of which William receives his bride. On both medals elaboration of detail and clumsiness of allusion produce an unpleasing effect.

The Civil Wars have left a large series of badges and medals, personal and commemorative, which are of great interest and, in some cases, of very high artistic merit. There was at this time a strong development of the practice of bestowing badges upon

favourites and adherents of either party and of giving medals, or badges, as awards for military action. In such a time it is hardly possible to distinguish between a military award and a personal favour, but occasionally we have documentary evidence of a medal or badge, such as the 'Forlorn Hope' and the Dunbar medal, being awarded to the troops. The popular wearing of badges influenced the shape of the medal, which was now often oval and made with a suspension loop.

When civil war had become inevitable and the King had removed to York in the summer of 1642, the Parliament, after organizing their forces under the command of the Earl of Essex, made a declaration defining their policy as 'the safety of the King's person, the defence of both Houses of Parliament and of

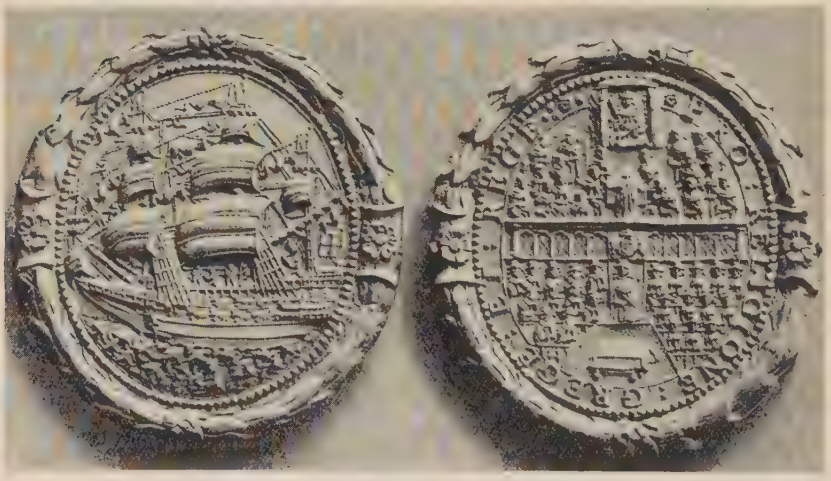

Fig. 24.—Declaration of Parliament, 1642 (no. 67).

those who have obeyed their orders and commands, and the preservation of the true Religion, Laws, Liberties and Peace of the Kingdom'. This declaration was commemorated by medals; on one of them (**no. 66**) the King's portrait appears with an inscription to the effect that he should support the religion and freedom of his subjects by being advised by Parliament: on the other (**no. 67**; **Fig. 24**) is the ship of state in full sail: both these medals bear on the reverse an interesting representation of the Lords and the Commons in session.

The indecisive battle of Edgehill, 1642, was commemorated by distribution of badges by both sides; for the Royalists Thomas Rawlins, an engraver to the Mint under Briot, who followed the King's fortunes and worked for him at Oxford and elsewhere during the war, made a medal with a half-length figure of the King on one side, and on the other a genius holding wreath and

palm over the figure of the King on horseback (no. 68; Fig. 25). Another medal by the same artist places as reverse to a bust of the King an equestrian figure intended apparently for Prince Charles, who was present at the battle, and this same equestrian figure we find doing duty for the Parliamentary general, the Earl

Fig. 25.—Battle of Edgehill, 1642, by Thomas Rawlins (no. 68).

Fig. 26.—Earl of Essex (no. 69).

of Essex, with his arms as the reverse type (no. 70). It is possible that so impersonal an equestrian figure falling into the hands of a Parliamentarian might have been thought suitable to use for the general of the Parliamentary forces, but it is not quite certain that the medal, no. 70, is not a later make-up. There are portrait medals of the Earl of Essex of moderate workmanship; the one exhibited (no. 69; Fig. 26), which is cast in both gold and silver, bears the

same declaration legend as **no. 66** above and has the same reverse type of the Houses of Parliament. Other Parliamentary leaders appear on cast medals or badges: Sir William Waller, who won reputation in the west of England and was signally defeated on Lansdowne Hill above Bath in 1643, was given in July of that year command of the second Parliamentary army raised for the

Fig. 27.—Sir William Waller (no. 73).

Fig. 28.—Ferdinand, Lord Fairfax (no. 72).

defence of the home counties; a medal bearing an excellent portrait resembling the monument which was made at Bath in his lifetime, and in all other respects the counterpart of the Essex medal, was cast, presumably for distribution among the troops (**no. 73; Fig. 27**). Another medal (**no. 72; Fig. 28**) depicts Ferdinand, Lord Fairfax, who with his son commanded the Parliamentary troops in the North in the first two years of the war; he was defeated by the Earl of Newcastle at Adwalton Moor, and at Marston Moor commanded the division which was broken by the Royalist infantry

and relieved by Cromwell's troops of the Eastern Association. His son, Thomas, who in 1645 became Commander-in-chief of the New Model Army, appears on a similar badge (**no. 76**), and also on a cast medal (**no. 77**) with a good portrait, though in rather unfinished state, which was presumably made in 1645 in honour of his appointment to the command of the New Model Army. Another (**no. 74**) has the portrait and arms of Sir Richard Brown, who commanded a small army for Parliament in the neighbourhood of Abingdon and later went over to the King's side.

On 18 May 1643 the King issued at Oxford a special warrant instructing Sir William Parkhurst and Thomas Bushell, Wardens of the Mint at Oxford, to execute a medal which was 'to be worn on the breast of every man who shall be certified under the hands

Fig. 29.—Forlorn Hope award, 1643, by Thomas Rawlins (no. 71).

of their Commanders-in-Chief to have done us faithful service in the forlorn hope'. This medal (**no. 71**; **Fig. 29**), commonly called the 'Forlorn Hope' medal, is made of two plaques cast in silver and joined together, the one bearing the bust of the King, the other that of Prince Charles. Both portraits are of beautiful work and carefully executed; the artist was T. Rawlins, whose signature appears on another medal for which the bust of the Prince was originally designed.

Sir William Parkhurst, to whom the above warrant was addressed, was Warden of the Mint under James I and Charles I, and again, after the Restoration, under Charles II. His portrait survives on a large silver plaque (**no. 75**) by T. Rawlins which gives a somewhat grotesque, but not unpleasing, rendering of his features; the portrait is however not enhanced by the large florid setting. Another portrait (**no. 82**) by the same artist in more reserved mood represents Simon Beal, who is said to have been Serjeant-Trumpeter to the King. Smaller portrait medals are

more common in this period and more successful ; one of Prince Rupert in rather high relief (**no. 79**; **Fig. 30**) with armorial reverse is of very good style ; the artist is not known with any certainty, but it is usually accepted as the work of Rawlins at his best. The small medal of Archbishop Laud (**no. 78** ; **Fig. 31**), who was beheaded in January 1645, is probably the most attractive of the portraits of this period other than those executed by Abraham and

Fig. 30.—Prince Rupert, by Thomas Rawlins (?) (no. 79).

Fig. 31.—Archbishop Laud (no. 78).

Thomas Simon ; it formed the model for a large medal made by John Roettiers after the Restoration.

The memorial badges of Charles I are very numerous ; a few of the more artistic specimens are exhibited (**nos. 91-6** ; **Figs. 32, 33**) ; of these, **nos. 92–96** are ascribed to T. Rawlins, who also made the medal (**no. 97** ; **Fig. 34**) comparing the King to a diamond which splits the hammer that strikes it. **No. 98** is a medal of Dutch work, symbolizing anarchy by the Medusa's head and condemning the violence of the Parliamentary party in the inscription, ' They blaspheme God, they murder the King, they contemn the Law '.

To the period of the Civil War belong the earliest works of the two greatest medallists that England has produced. These are the brothers, Abraham and Thomas Simon. A great deal of their finest work was done in co-operation ; and it is supposed that the exquisite portraits which they produced were cast from wax models

Figs. 32, 33.—Charles I and Henrietta Maria, badges by Thomas Rawlins (nos. 93, 94).

by Abraham and chased and finished by Thomas ; certainly Abraham seems to have had greater reputation as a modeller in wax and Thomas as an engraver, but medals bearing the signature of one brother admit no distinction in style from medals which bear the other's signature. A large number of these portrait medals, which were made during a period of twenty years, 1644 to 1664, still exist ; they are cast in gold, in silver, or in lead. They are unrivalled in strength of character, skilful modelling, and

delicacy of finish. A simple inscription across the field usually forms the reverse design. The subjects are both Royalist and Parliamentarian. John de Reede (no. 80) was, as the reverse inscription says, sent (with William Boreel) by the States-General in 1644 as Ambassador Extraordinary to England to act as negotiator between the King and Parliament; knighthood and, later, a barony were conferred on him by Charles; but these negotiations were fruitless and Parliament complained that the negotiators had taken a partisan view. Sir John Hotham (no. 81) was the Parliamentarian Governor of Hull, a staunch Parliamentarian at the outbreak of war, who refused the King admittance to Hull to inspect the munitions in April 1642; early in the following year he failed to give active support to the Fairfaxes,

Fig. 34.—Charles I, memorial medal, by Thomas Rawlins (no. 97).

and in the summer had transferred his allegiance and resolved to surrender Hull to the King. He and his son were arrested and sent to London, and were tried eighteen months later and executed in January 1645. John Campbell, Earl of Loudoun (no. 83), was one of the leaders of the Covenant in 1637–9; he was Lord Chancellor of Scotland from 1641 to 1660 and created earl in 1641. Murrough O'Brien, Lord Inchiquin (no. 84), commanded in Ireland for the King till 1643 and was then compelled, for want of supplies, to submit to Parliament, when he became President of Munster; he declared for the King again in 1648. Sir Albert Joachim (no. 85) was resident ambassador for the United Provinces from 1624. Sidenham Pointz (no. 86) was Governor of York and commander-in-chief of the Parliamentarian forces of the North. He defeated the King's cavalry at Rowton Heath in September 1644. Charles Seton, 2nd Earl of Dunfermline (no. 87), was one of the leaders of the Scottish Covenanting army; he became a privy councillor in England in 1640. John Maitland, 2nd Earl of Lauderdale (no. 88), was a Commissioner for the Scottish

Covenant. He agreed to the surrender of the King to the English army and later assisted in the attempt to rescue him. He was taken prisoner at Worcester, and after the Restoration became Secretary of State for Scotland, in which office he became famous for his severity and unscrupulous self-aggrandizement at the expense of his country. Robert Kyrle (**no. 90**) was a cavalry officer under Cromwell. Henry Scobell (**no. 99**) was Clerk of Parliament and Clerk of the Council during the Commonwealth. Henry, son of Oliver Cromwell (**no. 102**), was Lord Deputy of Ireland in 1657. Elizabeth Claypole (**no. 103**), Cromwell's second daughter, married John Claypole (**no. 104**), who was Master of the Horse under the Protector and a member of his House of Lords. John Thurloe (**no. 113 ; Fig. 35**) was Secretary of State

FIG. 35.—John Thurloe, portrait medal signed by Thomas Simon (no. 113).

FIG. 36 —George Monck, Duke of Albemarle, 1660, by Abraham and Thomas Simon (no. 123).

under the Protectorate ; to him we owe the famous Thurloe papers, which are our main source of knowledge of this period. Of Sir James Harington (**no. 114**) the reverse inscription tells us that he was an officer commanding London troops at the battle of Newbury, a Member of Parliament, and a Councillor. Bulstrode Whitelocke (**no. 115**) is the famous lawyer and statesman who compiled the *Memorials of English Affairs* from 1625 to 1660 ; he was chairman of the committee which urged Cromwell to accept the crown. The medal of George Monck, Duke of Albemarle (**no. 123 ; Fig. 36**), the famous Commander-in-chief of the forces under the Commonwealth, and High Admiral at the Restoration, is dated 1660. That of Thomas Wriothesley, Earl of Southampton (**no. 138**), High Treasurer to Charles II, dated 1664, is the latest of the dated medals in which the two brothers Simon are thought to have co-operated.

The struck medals of Thomas Simon are no less remarkable for beauty of design and excellence of craftsmanship. He was en-

graver to the Mint under the Commonwealth and lost his office at the Restoration. His most famous, and perhaps his cleverest, work is the Petition Crown (see no. 726 in Case 23), on the edge of which he pleaded to the King his superiority to John Roettiers, who had supplanted him.

The Commonwealth historical medals are mostly the work of Thomas Simon. They begin with a fine portrait medal of Cromwell as Lord General, struck in silver (no. 100), and another of

Fig. 37.—Oliver Cromwell, Lord Protector, by Thomas Simon (no. 101).

Fig. 38.—Henry Ireton, 1650, by Thomas Simon (no. 105).

1653, struck in gold and silver, represents him as Lord Protector (no. 101; Fig. 37); the former has no reverse, the latter the arms of the Commonwealth supported by a lion. A fine portrait of Cromwell's son-in-law, Henry Ireton (no. 105; Fig. 38), is cast in silver and copper by the same artist; the reverse design, a soldier climbing a rock and firing buildings, with the inscription, 'Justice and dire necessity compel', seems to be an attempt to justify the cruelty and bloodshed for which Ireton was notorious.

After Cromwell's victory at Dunbar in September 1650, the Commons ordered a number of gold and silver medals to be distributed among the officers and men who fought; Thomas Simon was sent to Scotland to take a portrait of Cromwell to be placed on

the medal. It is known in two sizes (**nos. 106, 107**; **Fig. 39**): of the larger size specimens exist in silver, bronze, and lead, but many specimens are restrikes, made after the dies were found on premises that were once the residence of Richard Cromwell: the smaller medal is very rare, but exists in gold and bronze. The reverse design, the Parliament in session, was suggested by Cromwell. No similar award seems to have been made for the battle of Worcester a year later; excepting the

Fig. 39.—Battle of Dunbar, 1650, by Thomas Simon (no. 106).

Fig. 40.—Charles II, Coronation at Scone, 1651 (no. 122).

Dunbar medal and a medal of typical Scottish style issued to commemorate the coronation of Charles at Scone on 1 January 1651 (**no. 122**; **Fig. 40**) the Scottish war and the wanderings of Charles find no medallic illustration. A naval engagement of the night of 31 July 1650, in which Captain Wyard in a ship of twenty-two guns, while convoying four ships from Hull, beat off six Irish frigates, is commemorated in a rare medal of fine workmanship (**no. 108**), which was probably designed by Thomas Simon but is not signed. A similar obverse design, the shields of England and Ireland suspended from an anchor, but on smaller scale, was signed by Simon and used, with the reverse of the Dunbar medal, for a medal (**no. 109**) which seems to have been distributed as a

reward for naval services in 1650 or 1651. The famous Blake medals, struck by order of Parliament for presentation to naval officers engaged in three successful actions with the Dutch in February, June, and July 1653, are the finest examples of Simon's die-engraving. They were struck in gold only, in three sizes. Of the largest size four were struck and presented, two with chains worth £300 apiece to Blake and Monck, two with chains worth £100 apiece to Penn and Lawson. Four of the second size (**no. 110**; **Fig. 41**) were presented with £40 chains to the four flag officers; one of these is now in the British Museum and is exhibited in electrotype. The third medal (**no. 111**) was awarded to the captains of the ships engaged. The three medals are all

Fig. 41.—Blake medal, Naval actions of June and July 1653, by Thomas Simon (no. 110).

from the same dies, but differ in having a broad or narrow border or no border. In the third of these naval actions, on 31 July 1653, Blake's flag-ship, the *Triumph*, was present though the Admiral was absent from ill health; she took fire and was abandoned by part of her crew, but the remainder saved the ship. For this service a similar gold medal was distributed; it has no border, and an inscription is added in incuse, 'For eminent service in saving the *Triumph* fired in fight with the Dutch in July 1653' (**no. 112**).

Dutch medals in honour of Martin Tromp are not infrequent; two such medals made after his death are in the European series (**Case 42, nos. 50, 51**; see below, p. 111). Peace with the Dutch was signed on 5 April 1654, the Dutch honouring English sovereignty of the seas and the English remitting the rent for North Sea fisheries. Three foreign medals commemorating this

peace are exhibited (**nos. 116, 117, 118**). The first (**no. 116**), made of two embossed plates joined by a rim, is probably the work of Peter van Abeele ; on one side Peace unites Britain and Holland, on the other the ship of Peace sails across the sea. A medal struck in silver by Sebastian Dadler of Strassburg (**no. 117**) commemorates the peace and the commercial treaty protecting the freedom of shipping (' By their fraternal bond peace flourishes at sea. The world in friendship joins to welcome their accord') ; the artist's initials **S D** are on the stern of each ship. The third (**no. 118**) is a struck medal by Jerian Pool of Amsterdam ; on the obverse Neptune carries the British and Dutch shields, on the reverse a long inscription commemorates the peace concluded and ratified between the Lord Protector and the States-General.

Two personal medals of this period, both by T. Rawlins, are very different in workmanship. The portrait of Sir Robert Bolles (**no. 119**), one of the Grand Jury for the trial of the Regicides,

Fig. 42.—Oliver Cromwell, Death 1658, by Thomas Simon (no. 121).

cast in silver in 1655, is of bold work in fairly high relief ; that of Sir Henry Slingsby (**no. 120**), a Royalist who was beheaded in 1658, is a shallow casting, untouched by graving-tool, which cleverly portrays the features in three-quarter face.

The death of Oliver Cromwell, 1658, is commemorated by a medal struck in gold and copper by Thomas Simon (**no. 121 ; Fig. 42**). It is a charming little piece of exquisite finish ; the reverse design of the young olive growing by the dead stump of an old one expresses the hopes that centred in Oliver's son, Richard.

At the Restoration Thomas Rawlins, who had followed the fortunes of the King during the Civil War, obtained the office of Chief Engraver to the Mint under Charles II ; but Thomas Simon, in spite of his position as Sole Engraver to the Protector, seems to have shared this office with him and to have been employed chiefly on seals and medals. The best medallic work of the early years of the reign is by Simon, who died in 1665 ; a few medals are from the hand of Rawlins. At this time the Dutch artists, among whom Peter van Abeele was pre-eminent, held a leading position ; one Dutch family, the Roettiers, settled in England soon after the Restoration, and John Roettiers, who

had worsted Simon in the rivalry concerning the milled coinage of 1662–3, to which incidentally we owe the famous Petition Crown, succeeded to the post of Chief Engraver on the death of Rawlins in 1670. Other members of the Roettiers family worked at the Mint, and produced a large number of medals during this and the two following reigns.

The abdication of Richard Cromwell, by which the restoration of the Stuart family became inevitable, was the occasion of the issue of a series of medals expressing the confidence of the Stuart hopes. One, now accepted as the work of Rawlins (**no. 124**), which occurs in silver and copper, adopts a device which is also found on an engraved Stuart badge. The House of Stuart

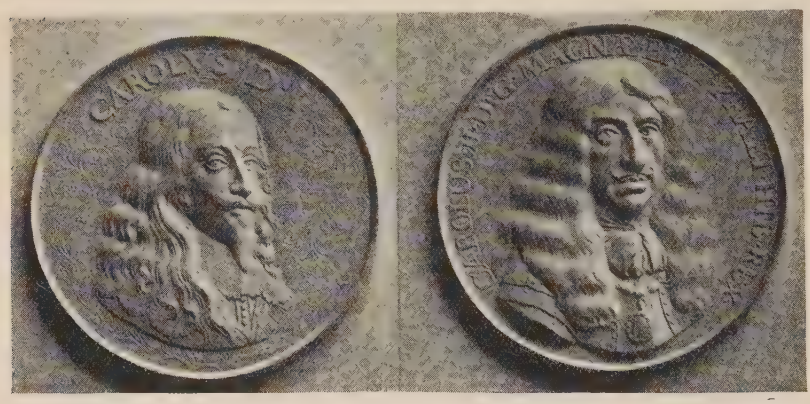

Fig. 43 (reduced to $\frac{2}{3}$).—Charles I and Charles II, by Peter van Abeele (no. 126).

is represented as a leafless oak bearing on its branches the three crowns of James and the elder and younger Charles, or, perhaps, the crowns of England, Scotland, and Ireland, over which the sun is just bursting from the clouds to restore at last the glory of the oak. A pretty specimen of the Stuart badges of the period, which are mostly, like this, the work of Rawlins, is seen in **no. 125**. To the period of the Restoration belongs a very fine medal cast hollow in silver by van Abeele with portraits of Charles I and Charles II (**no. 126**; **Fig. 43**), and a beautiful medal, cast in gold and chased, probably by a Dutch artist (**no. 127**); this medal was evidently a personal decoration given by Charles II to some faithful adherent; Colonel Carlos, or Careless, who hid with him in the Boscobel Oak and was with him during his exile, has been suggested.

The embarkation at Scheveningen on 23 May 1660 (2 June in the Dutch calendar, which had already adopted the New Style) is finely depicted on the silver medal by van Abeele (**no. 128**),

which bears the most artistic of the many medallic portraits of Charles II. This portrait is joined to a portrait of Charles I to form the medal described above, **no. 126**. The landing at Dover on 26 May (the date on the obverse, 29 May, is that of the king's public entry into London) is the subject of the first medal by John Roettiers (**no. 129**), which is struck in silver; it is not very happy either in portraiture or in the workmanship of the reverse design. His Restoration medals are of very much finer workmanship; one bearing the inscription 'Felicitas Britanniae' represents Britain receiving the material proofs of happiness at the hands of Roman personifications of the virtues (**no. 131**). A similar work with the legend 'Favente Deo'

Fig. 44.—Charles II, 1667, 'Favente Deo', by John Roettiers (no. 132).

shows Britannia reviewing her naval forces (**no. 132**; **Fig. 44**); it bears the portrait of the Duchess of Richmond for the figure of Britannia. Pepys in an entry in his diary under 25 February 1667 mentions that he saw this, 'the King's new medal', at his goldsmith's, and he comments sarcastically on the choice of the Duchess's face for the representation of Britannia; the medal was evidently not made till 1667, and may perhaps have been intended to celebrate the Peace of Breda, for which negotiations were then in progress. Classical settings and vague mythological allusions are characteristic of the medallic work of this period and continued for a long time. Another medal of the Restoration (**no. 130**), by George Bower, an engraver of the Mint of no great talent, represents the restored Charles as Jupiter hurling thunder at his enemies, and another by Roettiers (**no. 133**) shows a concourse of Roman deities bringing their blessings to the altar of Britain.

Simon designed two coronation medals. The more famous is the small piece struck in gold and silver for general distribution

(no. 134; Fig. 45): this and the Dominion of the Sea medal by the same artist (no. 141 below) are exquisite specimens of medallic work in miniature. The larger coronation medal by Simon is cast in gold and silver (no. 135; Fig. 46): he here reverts to the old theme of the leafless oak and shows it 'now in full foliage' as the realization of Stuart hopes; the fine portrait on this medal is worthy of notice.

Fig. 45.—Charles II, Coronation, 1661, by Thomas Simon (no. 134).

Fig. 46.—Charles II, Coronation, 1661, Iam Florescit, by Thomas Simon (no. 135).

The marriage of Charles and Catherine of Braganza in 1662 was celebrated on several badges and medals, of which the best and the most famous is one by John Roettiers (no. 136), which was struck in gold and in silver, with a portrait of the King and Queen on either side. This is the 'Golden Medal' of which Waller wrote—

> Our guard upon the royal side!
> On the reverse our beauty's pride!
> Here we discern the frown and smile;
> The force and glory of our isle.

FIG. 47.—James, Duke of York, Battle of Lowestoft, 1665, by John Roettiers (no. 140).

In the second half of the seventeenth century the medal was finding a definite position as a means of commemorating important historical events, and at the same time the process of striking became more frequent than that of casting. Casting was for purely mechanical reasons the more appropriate method for portrait medals of which few specimens were wanted, and at the same time gave a better result from the artistic point of view; but commemorative medals, of which a large number were often required for distribution, were more readily made from dies.

The cession of Dunkirk in 1662 produced a large issue of medals in France. The acquisition of Tangier, in the dowry of the Portuguese princess, involved heavy expenditure in the furnishing of a garrison, and Tangier was then held in higher esteem than Dunkirk as a British possession; Charles was therefore glad to accept the sum of £200,000 for the cession of Dunkirk and to be relieved of its annual cost. The best of the French medals

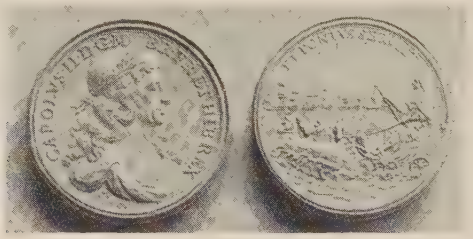

Fig. 48.—Charles II, Dominion of the Sea, 1665, by Thomas Simon (no. 141).

(no. 137), by Jean Mauger, has a fine portrait of Louis and as reverse design represents Dunkirk yielding her keys to a French king dressed as a Roman general; but it is not contemporary, being one of a series made towards the end of the century.

The naval actions of 1665 and 1666 are commemorated on medals of which some are of very fine workmanship. Two of them by John Roettiers, struck in silver, commemorate the battle of Lowestoft, in which the English fleet, commanded by the Duke of York, defeated the Dutch and destroyed or captured nineteen of their ships; one (no. 139) which shows the King dressed as a Roman general watching a naval engagement, and bears the legend 'Pro Talibus Ausis' ('For signal daring'), was made for presentation to officers of rank not lower than captain; this was struck both in gold and in silver. Another (no. 140; Fig. 47), which is the finest medallic work of John Roettiers, was designed as a personal tribute to James, Duke of York, whose portrait appears on the obverse; the reverse design is a wonderful composition in very shallow relief showing a naval engagement with the Duke's flagship in the foreground. The inscription 'Nec Minor in Terris' claims that the distinction which the Duke had

won in this engagement was no less his due on land. Thomas Simon commemorated the supremacy of England on the sea in 1665 by the little medal already referred to (**no. 141**; **Fig. 48**), which was the last of his works; a Neptune-Charles is borne in a chariot over the sea ('The sea shall be his slave'). The minute detail which is characteristic of Simon is nowhere so striking as on this medal.

Among the grievances which Charles voiced against the Dutch when in 1672 he was trying to force them into war, he specified the 'false historical medals' which the Dutch issued to commemorate their successes in the recent war of 1665–7. Two medals by Dutch artists (**nos. 142, 144**) which commemorate naval actions of 1665 and 1666 may well have aroused this comment. **No. 142**, by Jerian Pool, celebrates the action at Bergen in 1665: on one side is a view of Bergen, and on the other a long inscription which cannot, however, be condemned as false; it is to the effect that on 10 August 1665 the Earl of Sandwich advanced with 15 men-of-war, 4 small vessels, and 2 fire-ships to the harbour of Bergen, where 10 East Indiamen had run; he drew the fleet up in crescent formation to surround the merchantmen, but, as soon as fire was opened from the forts and the Dutch ships, the English took to flight in disgrace. The other (**no. 144**), by Adolfszoon, describes the Dutch view of an indecisive engagement of the following year; on the obverse is the pictorial scene of a naval engagement and on the reverse a Latin inscription stating that the medal is issued by the States-General as a memorial to posterity of a splendid victory and of the valour of the Dutch on the occasion of the defeat of the British fleet after an action fiercely contested for four days, 11–14 June 1666, when an admiral was taken prisoner and 23 ships sunk, burnt, or captured. Neither medal can be said to bear a false statement, but both are strongly coloured by national prejudice. Of the action at Bergen the account is fairly accurate; the second action was the memorable fight in which Albemarle with 60 ships attacked the Dutch fleet of 90; he renewed the attack the next day and then retired to the Thames; on the third day, joined by Prince Rupert's squadron but still weaker than the Dutch, he renewed the engagement, and it ended indecisively in a dense fog on the evening of the fourth day. The admiral taken was Sir George Ayscue, whose ship, the *Prince*, stranded.

The medal which follows (**no. 143**) was struck during negotiations in 1666 for a commercial treaty with Spain, by which, had they been successful, England would have had free passage of the Scheldt. It is one of the poorer works of John Roettiers, but it is a characteristic example of the inept use of classical allusion; the statue of the King dressed as a Roman general is singularly inappropriate to the busy scene of mercantile shipping.

The deliverance from the Plague and the Fire of London is the subject of a small medal (**no. 145**; **Fig. 49**); it is struck in silver and is perhaps unique. On one side is a shrine of Jehovah set in a country scene of peaceful prosperity, and in the foreground St. Paul shakes the viper from his wrist and a blasted tree bursts into new life; on the other side is a city half in flames and half under a storm of hail, above the clouds the Eye of Providence looks down between comets and a gale of wind; in the foreground are Death and a soldier fighting on horseback.

After the opening of the peace conference at Breda, De Witt attempted a coup to revenge the successes of the English fleet and to quicken the conclusion of peace; a Dutch fleet was sent to the Medway in June 1667, where it destroyed a fort at Sheerness and burnt seven English ships. The burning of the ships is shown

Fig. 49.—Plague and Fire of London, 1666 (no. 145).

on a picturesque medal (**no. 146**) made of two plates embossed by van Abeele. The Peace of Breda was concluded shortly after (July 1667), and a large number of medals were made in Holland to celebrate the Peace; two medals struck in silver by Adolfszoon (**nos. 147, 150**) are very different in style. **No. 147**, in rather florid style, represents Holland 'Gentle and brave' trampling on Discord with a lion and a lamb at her feet; in the background is a view of Breda and ships in flames on one side, and on the other ships riding at anchor; the reverse has a figure of Peace in the foreground with ships in the background. Adolfszoon's other medal (**no. 150**; **Fig. 50**) is in finer style, showing an English and a Dutch ship sailing side by side; on the reverse are the flags of Holland and England; on both medals the Dutch engraver has drawn the arms of England wrong, putting the Scottish lion in the first quarter.

A larger medal of poor work by a Dutch artist (**no. 148**) has a view of Breda on one side and an allegorical rendering of Peace and Love destroying the implements of war. Another

(no. 149), by Müller, an Amsterdam silversmith, has on two embossed plates a ship bearing the arms of the countries that took part in the war, and a view of Breda.

A cleverly executed medal by John Roettiers (no. 151) with portraits of the King and Queen, and, as reverse design, a globe, was struck in gold and silver to celebrate the colonial expansion of England ; the central position on the globe is given to Africa, perhaps with allusion to the acquisition of Tangier as part of the Queen's dowry, and the formation, in 1661, of the African Company for export trade with the Guinea coast.

In the second Dutch war (1672–4) the only naval engagement was an indecisive affair in Sole Bay, at which the French held aloof from the fight, leaving the English to fight against the

Fig. 50.—Peace of Breda, 1667, by Christoffel Adolfszoon (no. 150).

superior forces of the Dutch ; the only medal of this fight is a French one by Mauger (no. 152), which belongs to his series in honour of Louis XIV ; Neptune in his car is shown attacking a personified figure of Holland. The Peace of 1674 is the subject of a poorly designed Dutch medal (no. 155) with chronogrammatic inscription. A more pleasing work by Bower is the medal (no. 153) of Louise de Quérouaille, the favourite of Charles II, who was created Duchess of Portsmouth in 1673 ; the reverse treats the triumph of love in the form of a cupid seated on a globe. The medal by John Roettiers (no. 154), struck to commemorate the endowment by Charles of a mathematical and nautical school in Christ's Hospital in 1673, was much admired by his contemporaries. Another medal of very fair workmanship and neat style, by Nicolas Chevalier, is in honour of the marriage of Mary, the elder daughter of James, Duke of York, to William III of Orange (no. 156).

The excitement roused by the Popish Plot is illustrated by medals of the murder of Sir Edmund Berry Godfrey. The story

was that the Catholics determined to murder Godfrey in order to destroy the evidence that Titus Oates had confided to him; they strangled him at the watergate at Somerset House, and a few days later, to allay suspicion, conveyed the body to Primrose Hill and left it in a ditch transfixed with his own sword. The truth about Godfrey's death has never been discovered. **No. 157**, by Bower, shows the dead body being carried on horseback from Soho to Primrose Hill, where it was found in a ditch with his own sword stuck in it; **no. 158**, by the same artist, draws a parallel between St. Denis, who walked about after his martyrdom carrying his head under his arm, and Godfrey, who was said to haunt Primrose Hill; **no. 159, Fig. 51**, attaches to an obverse bearing the bust of Godfrey being strangled the common satirical design of the reversible heads of the Pope and the Devil with a

Fig. 51.—Popish Plot, 1678 (no. 159).

Latin inscription 'the Church perverted shows the Devil's face'. The story of the murder is more elaborately set out on **no. 160**, where Godfrey is shown being strangled, then being taken in a sedan chair to Primrose Hill, and finally lying pierced with a sword.

Four more medals by Bower are shown; **no. 161** is a portrait medal of James Butler, 1st Duke of Ormond, struck in silver in 1682, the year of his creation as Duke in the English peerage. Under Charles I Ormond had been conspicuous for his ability in establishing peace in Ireland; he was a staunch loyalist during the Civil War and commanded the Royal forces in Ireland; he was compelled to make peace with Parliament in 1646; in Ireland again in 1649 he invited Charles II to try his fortune there; he was defeated at Rathmines, and later in the year his garrisons were suppressed by Cromwell. Ormond left Ireland in 1650 and took personal service under Charles II, and after the Restoration obtained the lord lieutenancy of Ireland, which he held in 1661–9 and again in 1677–82; he died in 1688. Medals of the Earl of Shaftesbury (**no. 162**) were struck in silver by Bower for distribution among his partisans, who wore them to celebrate his acquittal

in 1681; on the reverse is a view of London. This piece is described by Dryden in his poem 'The Medal'. Bower's work is seen at its very worst in the medal of the Rye House Plot (**no. 163**); a nude figure of the King reclining on a lion's skin feebly waves a hand to a Hydra that has the heads of the Devil and Monmouth, Russell, Hampden, Sidney, Essex, and Howard, the Whig leaders who were indirectly associated with the plot. **No. 164,** also by Bower, celebrates the marriage of Anne to George of Denmark in 1683. The death of Charles did not evoke much medallic commemoration; one medal (**no. 165**), which has a poor portrait and a reverse design illustrating, by the sun

Fig. 52.—James II and Mary, Coronation, 1685, by George Bower (no. 170).

setting over the sea, the general truth 'Nothing born but must die', is said to have been made in the Low Countries.

At the Coronation in 1685 separate medals were made for distribution as souvenirs of the King and Queen; both were by John Roettiers (**nos. 167, 168**); they are in very low relief with little modelling and present us with dull outline portraits; that of the Queen hardly seems to justify the inscription 'Beyond doubt a goddess', which refers to the elegance of her person. On the King's medal allusion is made to his military career in the legend 'From the camp to the throne'. These two portraits were also used to form one medal to commemorate the accession or Coronation. The portrait of the King and Queen by Bower (**no. 170; Fig. 52**) is certainly more effective, though, like all Bower's work, it is cold and hard; it is a complimentary medal having as reverse design the full sun, to the rays of which 'Shining in strength yet kindly' James and Mary are compared. The Scottish Parliament was summoned immediately after the accession, and its first session was held on the day of the Corona-

tion (23 April 1685); the King's letter exhorting the extirpation of the desperate fanatical party lends point to the use of the Scottish motto 'Touch me at your peril' on Smeltzing's medal (**no. 169**).

The risings under Monmouth and Argyle in 1685 are commemorated on medals (**nos. 171–4**). Monmouth appears as a martyr on medals of Dutch work which have been attributed to Smeltzing; on one (**no. 171**) he is portrayed as Defender of the Faith and Freedom of England; on another (**no. 173**; **Fig. 53**), his head spouting blood, 'the libation offered to God the Deliverer', is the guarantee of ultimate success. Bower's medal (**no. 172**) is derisive, showing Monmouth falling into the sea in an attempt to reach the three crowns at the top of a rock. **No. 174**, by Arondeaux, commemorates the suppression of both risings and expresses the

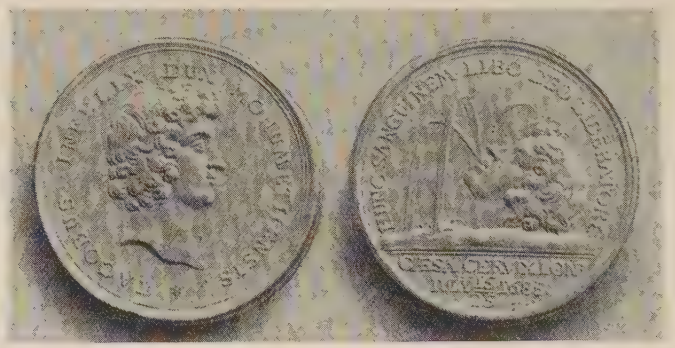

Fig. 53.—Monmouth Rebellion, 1685, by Jan Smeltzing (no. 173).

justice of the execution of Monmouth and Argyle. A medal was struck by John Roettiers (**no. 175**) as an award to the naval and military forces engaged in suppressing the two risings.

The attitude of James II towards the Church is satirized by Smeltzing (**no. 176**). On one side of this medal the altar of Britannia is heaped with Papal emblems; on the other James, figured as a dog, swallows his coronation oath, tramples on liberty of conscience, and throws down the Test and Penal laws which seal the safety of the State.

The portrait of Archbishop Sancroft by Bower (**no. 177**; **Fig. 54**) has more life and character than most medallic portraits by Bower, but is poor in detail; to the medallions of the other six bishops of the famous trial of 1688 is added in the centre that of Compton, Bishop of London, who strongly opposed the repeal of the Test Act in 1685, and was in the following year removed from the Privy Council and later suspended from his episcopal duties. A medal made in Holland (**no. 178**) has, as obverse to a similar group of seven bishops, a scene of a Jesuit and a monk trying with spade and pickaxe to undermine the foundations of a church. Another

Dutch medal (no. 179), perhaps by Jan Smeltzing, expresses the public indignation at the committal of the bishops to the Tower; the Tower is figured as 'Honour to good men and to bad men shame'; below are the names of the seven bishops.

Fig. 54.—Trial of the Seven Bishops, 1688, by George Bower (no. 177).

Fig. 55.—Birth of Prince James, 1688. Dutch medal (no. 181).

The other important event which roused considerable excitement at this time was the birth of a son to the Queen; a medal by Smeltzing (no. 180) expresses 'the nation's joy' at this event; another (no. 181; Fig. 55), also struck in Holland, represents Truth opening the door of a cabinet in which is a Jesuit pushing a supposititious child up through the top, with the explanatory legend 'The way to secure the succession'. A rumour was widely current that a

supposititious child had been introduced to procure an heir to the throne. This birth of an heir dashed all hopes of a Protestant succession and finally resolved the Protestant party to send William of Orange the invitation to come over with an adequate force before the end of the year. A medal was struck in Holland on this occasion, perhaps by Smeltzing (**no. 182**), on which Religion holds a scroll inscribed 'Letter of Fagel', referring to the famous letter by the Grand Pensionary of Holland expressing the views of William and Mary upon the Declaration of Indulgence; she rests her other hand on a cap of Liberty and a Bible, and tramples on the emblems of popery and discord. The medal is inscribed in Latin 'Rome's angry pipe now takes a gentle tone' and 'The Reformation of England 1688'.

The flight of James was a natural subject for satirical representa-

Fig. 56.—Flight of James II, 1688. Dutch medal (no. 185).

tion on medals; the first attempt at flight in December 1688 was a failure, as his ship was delayed at Sheerness and boarded by fishermen who recognized the King and detained him as a prize. He was sent back to London, but in the following month William had him taken to Rochester and connived at his escape to France. One of two medals by Smeltzing (**no. 183**) represents a column broken by lightning, 'By no stroke of man but by God's breath', and describes James as a 'Willing fugitive on 20 December, captured 23 December 1688, and again a fugitive 2 January 1689'; the other (**no. 184**) shows an oak broken and an orange tree flourishing, 'The Government of the Realm entrusted to the Prince of Orange after the flight of the King'. Other medals are more satirical; on **no. 185** (**Fig. 56**), perhaps by Wermuth, the Belgic lion drives James, who holds a broken sword, and Petre, who carries the baby Prince, down to the coast where a French ship awaits them; the baby carries a toy windmill in reference to a story that he was a supposititious child, son of a miller. The windmill appears again as the charge of a shield on the reverse of **no. 185a**, on the obverse of which Father Petre is on a lobster, a Jesuit symbol alluding to the story that the founder of the Order of Jesuits dropped his Bible into the sea and was presented with it next

morning by a lobster. A later medal by Smeltzing (**no. 194**), on which William and Mary figure as King and Queen, uses as its legend the dismissal phrase of the Mass with the implication that James and his Jesuit priest, who are being driven away by lightning, may now consider their Romish practices in England at an end and may depart. One medal of Dutch work (**no. 190**), which rises above the mediocrity of the rest and shows some sense of artistic composition, represents an eagle retaining in her nest two eaglets, the Princesses Mary and Anne, and throwing out the supposititious gosling, the baby Prince. The reception of James by Louis XIV is the subject of one of the series of Louis XIV medals by Mauger (**no. 186**). A fine portrait of James II may be seen on the lead plaque (**no. 187**), which was probably made as a proof for

Fig. 57.—William III, Landing at Torbay, 1688, by R. Arondeaux (no. 188).

silver clichés or shells, which were used for mounting on box-lids. It is possible that part of the inscription was added later, for the portrait seems to be of about the date of his flight to France ; it is said to be the work of John Roettiers or his son Norbert.

Before the flight of James, William of Orange had landed safely at Torbay early in November ; he proceeded to Exeter and there waited, expecting James to meet him in battle. William's reception was not enthusiastic, but the wavering policy of James turned his most influential adherents against him and his decision to flee to France was fatal. William was invited to London, declared in February joint Sovereign with his wife, and crowned on 12 April. The leading events of the great Revolution of November to April 1688 9 were commemorated on medals, which now lack individual interest and form a mere eulogistic series illustrating the events of the reign. The landing at Torbay is passably represented on the medals by Arondeaux, a very prolific medallist of this reign (**no. 188 ; Fig. 57**), and by Luder (**no. 189**). The medal by Arondeaux shows the troops being landed from boats, and on the obverse

William clasps Britain's hand, while the flight of James is shown in the background; that of Luder makes William review, from a hut on the cliff, the landing of the troops. The burning in Lincoln's Inn Fields of the furniture of Roman Catholic Chapels is described

Fig. 58.—Destruction of Roman Catholic Chapels, bonfires in Lincoln's Inn Fields, 1688, by George Bower (no. 191).

Fig. 59.—Fortunes of Rebellion contrasted, 1689, by Jan Smeltzing (no. 196).

by Bower as 'Just Retribution' (no. 191; Fig. 58). This artist made two medals of the Coronation; one (no. 192) represents William as Perseus rescuing Andromeda (England), the other (no. 193) shows the crown supported by two bishops over the heads of the King and Queen with the legend in Latin, 'Idolatry and slavery broken,

religion, law and liberty restored'. A Dutch medal in high relief (no. 195) describes the King and Queen, whose busts are placed facing each other, as 'A noble pair, more royal than the throne'. A satirical medal by Smeltzing (no. 196; Fig. 59) contrasts the fortunes of rebellions; the great rebellion 'victorious by numbers, not by right' is a hydra which defeats its enemy by the number of its heads, one of which wearing a crown is William; on the reverse, which is inscribed 'another earned a traitor's death, but he a crown', is a figure of Fortune with two faces; one face, that of a boar (the Argyle crest), looks towards the Tower and the hand holds an axe, the other hand holds a crown and the human face is turned to Whitehall.

Fig. 60.—Battle of Beachy Head, 1690, by Jan Smeltzing (no. 198).

A medal by Müller (no. 197) struck in honour of William with special reference to his measure of Toleration of 1689 is a very good instance of the fatal results of overcrowding symbolism on a medal; on this piece, which can convey to the casual observer nothing but a confused impression of a group of figures, Britain welcomes William; Britain is attended by Religion holding a Cross and a Bible and Liberty holding a cornucopiae, a scroll inscribed 'Test' and a staff with cap of Liberty; William is accompanied by a Belgic Lion which carries the sheaf of arrows; beneath Britannia's feet are fires, chains, and yokes, emblems of superstition and tyranny. The two inscriptions, 'Preserved by thee we serve no lord' and 'To the Restorer of Britain, 1689', do not help much towards the elucidation of the picture.

The defeat of the British and Dutch fleets by the French off Beachy Head in 1690 produced a large number of medals in France: one (no. 198; Fig. 60) by Jan Smeltzing, who had been obliged to leave Holland on account of his satirical medals of William and was now employed at the Paris mint, represents Louis as Neptune driving over the sea while a naval engagement goes on in the background; the legend, addressed to the English and Dutch, advises them to 'fly with all speed, he (Louis) rules the sea'. The battle of the Boyne, though of little importance in its results, was at the time magnified into a great victory for William. The commemorative medals are of poor quality; two by Luder and Arondeaux (nos. 199, 200) show an equestrian figure of William

Fig. 61.—Suppression of rebellion in Ireland, 1691, by Jan Luder (no. 202).

in the foreground with the battle very sketchily treated in the background; the inscriptions, 'His appearance scattered the enemy' and 'Scornful of wounds and all that bars his way', flatter William extravagantly. A similar medal with conventional battle-scene commemorates the battle of Aghrim (no. 201), where the defeat of the Irish and French forces by Ginkel, followed by the death of Tyrconnel a month later, led to the peace of Limerick. The suppression of the Irish rebellion is mythically treated by Luder (no. 202; Fig. 61) in the form of Hercules killing the Hydra; the composition of this medal is better than most works of the period, the subject being cleverly adapted to the circular flan, and treated with a lively expression of energy. A very large

number of medals were struck on the occasion of the defeat of the French fleet at La Hogue in May 1692; the best of them are by Arondeaux and Boskam. One by Arondeaux (**no. 203**), which on the obverse spoils a picturesque view of the naval action by a grotesque pseudo-classical figure riding in triumph on a lion and unicorn over the shield of France, represents the English and Dutch admirals, Russell and Almonde, 'sweeping the false Neptune (Louis) from the sea'. Louis escapes in a cockleshell drawn by frogs, the admirals carrying sword and trident-broom ride triumphant in a sea-car, and the naval action is depicted in the background. Another (**no. 204**) shows the burning of the French flagship, *Le Soleil Royal*, which bears on the stern Louis's emblem of the Sun and his motto, 'Nec pluribus impar' (no poor match for many a foe); this motto is parodied by the inscription, 'Nunc

Fig. 62.—Battle of La Hogue, 1692, by Jan Boskam (no. 205).

pluribus impar' (a poor match now for many a foe). Boskam (**no. 205**; **Fig. 62**) has more vigorous treatment and better workmanship in his rendering both of the sea-fight and of the foreground caricature where the lion and unicorn drive the French cock from the sea, but the unicorn's movements are ridiculously hampered by the trident which the artist makes him carry in the crook of his foreleg. A French medal of the taking of Namur in June 1692 (**no. 206**) is of moderate execution, but fails through attempting to employ the unsuitable agency of a medal for purely descriptive work. The Bull of Perillus (**no. 207**) by Boskam is a rational use of mythological symbolism; the French, who bombed towns, now find their own coastal towns bombarded by a squadron under Sir Cloudesley Shovel: they are 'hoist with their own petard' just as Perillus was killed with his own instrument of torture. But the same artist reduces symbolism to the grotesque in his medal of the death of Mary in 1695 (**no. 208**), on which the Queen is typified by a unicorn, the symbol of purity, which, after having

purified the earth by killing reptiles, is in the act of leaping to the sky ; the inscription says that she is 'snatched from our sight, but first she destroyed our plagues', and, in the exergue, 'Mary, the delight and comfort of the British world, lamented'.

The recapture of Namur in 1695, after the French had provided it with the most modern system of fortification, was perhaps William's most striking feat of arms ; as the medal by Boskam (**no. 209**) states, it was stormed 'in view of a helpless force of a hundred thousand men' with which Villeroy was attempting its relief. This was the end of the fighting, and in 1697 peace was signed at Ryswick. The medals commemorating the Peace are extremely numerous and mostly of poor workmanship ; the two shown in this exhibition, one by Boskam (**no. 211**) and the other of French work (**no. 212**), are of better execution than most ; Boskam's has a pleasant view of the palace of Ryswick, inscribed 'Peace be to this House' ; the French medal shows an obelisk inscribed in honour of Louis by a Janus-headed Fame.

The interest of the medal struck in derision of the Jacobite conspiracy to assassinate William in 1696 (**no. 210**) is purely historical : the execution of the medal is poor and the satire very weak and clumsily expressed. Under the blessing of Father Petre, Louis and James combine to bribe conspirators who are entering a wood inscribed with the figure 40, the number of the conspirators ; in the background is the fleet prepared to sail ; in the foreground is the young prince on the Jesuit lobster. The storming of Toubucan by the Scottish settlers at Darien (Panama) in 1700 is the subject of a medal by Smeltzing (**no. 213**, silver gilt) ; this medal was presented in gold to Captain Campbell on his return to Scotland.

The eagle returning at sunset to his mountains, with which Boskam symbolized the death of William (**no. 214**), might have made a good medallic design had Boskam been able to draw an eagle in flight. The inscription, 'Not till sunset wings he home', explains the allusion to the accomplishment before death of William's work in life. A memorial medal of William (**no. 215 ; Fig. 63**) made of two gold plates, the obverse cast and chased, the reverse engraved, is the most successful of all the medallic portraits of the King ; it is somewhat hard and lacks the finished modelling of the good work of earlier reigns, but it has life and character combined with a dignity of pose that rises above the absurdity of the classical wreath and dress. It has been attributed to Luder, but there seems little doubt that it is the work of John Croker, who became Chief Engraver to the Mint in 1705, having previously, under his predecessor Harris, taken charge of the graving of dies for the coinage.

Croker becomes the chief English medallist of the reign of Anne, the medals being mostly struck officially to commemorate the leading events and the victories of the wars with France and Spain. His medal of the accession of Anne (**no. 216 ; Fig. 64**), struck in

gold and silver, puts in the forefront her 'Royal Lineage' and her declaration to Parliament: 'As I know my own heart to be entirely English, I can sincerely assure you there is not anything you can expect or desire from me which I shall not be ready to do

Fig. 63.—William III, memorial medal, by John Croker (no. 215).

Fig. 64.—Anne, Accession 1702, by John Croker (no. 216).

for the happiness and prosperity of England.' His coronation medal (no. 218) presents, in rather bombastic treatment of the Queen as Athena ('the Vicegerent of the Thunderer'), the war policy outlined in her address to the Council on the day after William's death. 'I think it proper upon this occasion of my first speaking to you, to declare my own opinion of the importance

of carrying on all preparations we are making to oppose the great power of France, &c.' The workmanship of Croker is mediocre but very neat, without rising to a high level of portraiture. For a portrait of the Queen's consort, the Prince of Denmark, we may turn to the medal struck by the Danish medallist, Michael Roeg, on the occasion of his death in 1708 (**no. 217**).

The capture of the Spanish plate fleet in Vigo Bay by Sir George Rooke in 1704 is the subject of several German and Dutch medals; one of these (**no. 219**), by Nürnberger and Hautsch, has a well-designed view of the entry of the English and Dutch fleets into the harbour; the inscription, 'And the confederate winds rush to the trumpet's call', refers to the breaking of the boom by Hobson's ship, the *Torbay*, aided by a favourable wind. The taking of

Fig. 65.—Prince Eugène, battle of Blenheim, 1704, by Georg Hautsch (no. 222).

Fig. 66.—Duke of Marlborough, battle of Ramillies, 1706, by Georg Hautsch (no. 223).

Gibraltar in the same year is commemorated with the action off Malaga, which is treated as an English victory, by a 'Victories at Sea' medal (**no. 220**) struck by Croker in gold, silver, and copper, on which Neptune presents his crowned trident and a mural crown to Britannia; these were put on sale to the public at six guineas (gold), seven shillings (silver), and half a crown (copper).

The two great generals of the European war, Prince Eugène and Marlborough, are fairly well portrayed by Georg Hautsch on commemorative medals (**nos. 222, 223; Figs. 65, 66**), which have very poor reverse designs, for the victories of Blenheim and Ramillies. A more adequate commemorative medal of Blenheim (**no. 221**), perhaps by Christian Wermuth, describes as an 'Atonement for French bragging' the surrender of Tallard to Marlborough and Eugène on the battle-field; it was the first defeat of the French army in the field during the long reign of Louis XIV. The victory of Ramillies in 1706, which won Flanders and Brabant for the Allies, is somewhat inadequately represented by a pretty medal (**no. 225**), the work of Croker, on which a map of the conquered

provinces is displayed by two winged Victories. The same artist made in 1711 medals (**no. 224**) in honour of the restoration to the Church by Anne in 1704 of the revenues from first-fruits and tithes that were appropriated to the Crown by Henry VIII, and the establishment of the fund now called Queen Anne's Bounty. His medals for the Union with Scotland in 1707 (**no. 226**) are less pleasing; the Act of Union came into operation on 1 May 1707, the kingdoms being united under the title of Great Britain with one Parliament and with freedom of trade between the two countries. A more interesting medal is the large casting (**no. 227**) in bronze which is one of a pair of designs for a medallion commemorating the Union; the Queen enthroned crushes with her foot the figure of Discord and is surrounded by allegorical figures;

Fig. 67.—James, the Elder Pretender, by Norbert Roettiers (no. 229).

the field is overcrowded, but the composition is otherwise good and forcible with deep relief. The obverse is probably by Croker and the reverse perhaps by Bull, or possibly Roos.

Discontent in Scotland, caused by the unpopularity of the Union and Harley's intrigues in England, raised the hopes of Jacobites in France, and an invasion of Scotland was contemplated. Medals were struck (**nos. 229, 230**; **Fig. 67**), for distribution among Jacobite partisans, bearing a portrait of the 'Elder Pretender' and a map of the British Isles, with inscriptions 'Cuius Est' and 'Reddite', meaning 'Whose image is this? The King's. Render therefore to the King the islands that are the King's.' The medals are of very passable workmanship by Norbert Roettiers, who had fled to France in 1695 to escape a charge of abstracting dies from the Mint. The French fleet which put to sea on 17 March 1708 from Dunkirk with the Prince on board failed to make the Firth of Forth and was chased northwards by Byng, and eventually returned

ignominiously to France three weeks later, after heavy losses. A satirical medal by Hautsch (**no. 228**) shows the French fleet chased by Byng; below is the legend in Latin, 'the attempt of the French on Scotland frustrated by the vigilance of our mighty Anne'; the other inscription is a perversion of Horace's 'Fallere et effugere est triumphus' (Win the trick and get away) into 'Fugere non fallere triumphus' (If you can't win the trick, get away). Similar medals were struck from time to time to keep alive the Jacobite hopes; one bearing the date 1712 (**no. 237**) has portraits, also by Norbert Roettiers, of the Elder Pretender and his sister, the Princess Louise, who died in that year; probably it was struck as a memorial medal in her honour.

The campaigns of 1708–10 were productive of a large number of medals. Philipp Müller, a German who worked at Nürnberg, represented Eugène and Marlborough as Castor and Pollux ('The

Fig. 68.—Battle of Oudenarde, 1708, by Philipp Müller (no. 231).

stars that deliver are come') on a medal (**no. 231**; **Fig. 68**) which shows a view of the battle, 'the slaughter of thousands of Frenchmen at Oudenarde' where 'Vendôme in Flanders as in Italy runs from Eugène, proving Eugène's skill in making an enemy run'. The taking of Lille (**no. 232**) is represented as a check to Louis's emblem the sun, 'Stand still, thou Sun, in Gibeon, and thou Moon in the valley of Ajalon'; 'Ryssel' in the exergual inscription is the Flemish name for Lille. The obverse of this medal shows the Tower of Babel as typifying the confusion caused by lack of co-operation between Vendôme and the Duke of Burgundy. Tournay (Dornik) on a medal by Brunner of Nürnberg (**no. 233**) is treated as part of a cargo thrown overboard by France to save the ship. The two medals celebrating Malplaquet and Almenara (**nos. 234, 235**) are by Croker; his attempts on these medals to depict a pitched battle and the mellay of a cavalry engagement are not very happy.

The use of the medal as a medium for satire on contemporary

events is well displayed in the medal (**no. 236**; **Fig. 69**) coupling with a portrait of Pope Innocent XI that of Sacheverell, who was impeached for pamphlets and sermons aimed at the Low Church bishops, in which he made a direct attack on the treasurer Godolphin. The impeachment was followed by so light a sentence —three years' suspension—that it was looked upon as a popular victory and celebrated with bonfires, and he was conducted in triumphal procession to Shropshire, where a living had been presented to him in the course of his trial.

Under the Treaty of Utrecht in 1713 England retained Gibraltar and Minorca and acquired territory in North America, while Spain and the Indies remained under Philip V, the Duke of Savoy became King of Sicily, and Charles VI held Naples, Milan, and the Spanish Netherlands; France agreed to accept the Hanoverian succession in England and to exclude the Pretender from France, and Philip V renounced his claim of succession to the crown of

Fig. 69.—Dr. Sacheverell and Pope Innocent XI, 1710 (no. 236).

France. Medals were struck in large numbers to celebrate the peace. A Dutch medal (**no. 238**), roughly cast in silver, issued upon the opening of the Congress on 27 January 1713, has a sketchy view of Utrecht with treaty-scrolls surrounding the shield of the city and the legend 'Scatters the clouds of war, brings back the sun of Peace'. A medal by Drappentier (**no. 239**), originally executed for the Peace of Ryswick, was altered to suit this occasion. It represents, in fairly good style, Peace shutting the door of the Temple of Janus, and, on the reverse, Europe in the enjoyment of peace.

The proclamation of George I in August 1714 is illustrated by a medal (**no. 240**) struck in gold by Ehrenreich Hannibal, a Swedish die-engraver, who worked in Germany from 1705 till his death in 1741. George, wearing the electoral cap and supported by Religion and Liberty, is presented with the regalia by Britannia, who approaches him over the dead body of the monster Discord. The same artist struck a medal (**no. 241**; **Fig. 70**) in gold and silver for the Coronation in October of the same year.

The official coronation medals were the work of Croker; they are smaller in size and are somewhat similar in design to Hannibal's medal, but omit the canopy of state. Croker's medal (no. 242) to commemorate the battle of Sheriffmuir or Dunblain in 1715 is one of his less successful works: a female figure, with wings and palm-branch of Victory and the sword of Vengeance, drives

Fig. 70.—George I, Coronation, 1714, by Ehrenreich Hannibal (no. 241).

Fig. 71.—James, the Elder Pretender, unsuccessful attempts of 1708 and 1716, by Christian Wermuth (no. 243).

before her the cavalry of the Earl of Mar. A satirical medal by Christian Wermuth (no. 243; Fig. 71), with portrait of the Elder Pretender and motto, 'Foiled at every turn', and as reverse design a map of the British Isles surrounded by ships, records the two unsuccessful attempts of the Pretender in 1708 and 1716; the reverse inscription says, 'Twice he came and saw and broke and fled in tears'. A Stuart medal by Hamerani (no. 244) commemorates the escape of Princess Clementina from the castle of Innsbruck in 1719. Clementina Sobieski, granddaughter of the

late King of Poland, had been arrested by the Emperor to please the British Government, which was averse to her marriage to the Pretender. She escaped from Innsbruck and was married by proxy at Bologna while James was at Madrid. The birth of their son, Prince Charles the Young Pretender, in December 1720, is also commemorated by Hamerani (**no. 245**). Another medal (**no. 246**), struck by Norbert Roettiers for distribution among Jacobites in 1721, joins to a portrait of James, who is styled 'Our one salvation' with his name deliberately suppressed, a reverse design which represents the horse of Hanover trampling on the lion and unicorn while Britannia sits weeping; in the background is a view over London Bridge.

Hostilities with Spain, which followed the treaties of Vienna and Hanover of 1725, were begun by the Spanish besieging

Figs. 72, 73.—George II and Caroline, Coronation medals, 1727, by John Croker (nos. 248, 249).

Gibraltar with a vow that they would take it or die in their trenches, but at the end of four months the enterprise was abandoned as hopeless. A medal of this siege (**no. 247**) bears this boast ('To conquer or die') as obverse legend; the reverse has simply the inscription in Latin, 'Or, a third and safer choice, to retire'.

At the accession of George II Croker was still at work at the Mint; he made the official coronation medals of the King and Queen (**nos. 248, 249**; **Figs. 72, 73**), and in 1730 the obverse with portraits of the King and Queen for a reverse by Tanner, his assistant and successor as Chief Engraver, bearing portraits of their seven children (**no. 250**); these were for a medal ordered by the King for presentation to foreign princes and other persons that he wished to honour. Croker, who died in 1741, also made medals of the Second Treaty of Vienna in 1731 (**no. 252**) in gold, silver, and copper; the treaty is symbolized as the calming of the winds and waves by Neptune.

On the outbreak of war with Spain in 1739 a squadron was fitted for attack on the Spanish American coast under Admiral

Vernon. He had boasted in the House of Commons that he could take Porto Bello with six ships, and, being given the opportunity, he was successful, thanks to his good fortune in finding the Spaniards unprepared. His success caused a frenzy of excitement, and his failure at Cartagena two years later, after he had taken or destroyed all the forts commanding the harbour, scarcely diminished his popularity. The enterprise was considered as proof of negligence on the part of the Government for not having made an earlier attempt to save our trade from interruption by the Spaniards; consequently enormous numbers of pinchbeck medals were made celebrating Vernon as the national hero who took Portobello with six ships only (**no. 253**; **Fig. 74**), and also for his success in taking the forts of Cartagena (**no. 254**). A few are made of gold.

Fig. 74.—Admiral Vernon, capture of Porto Bello, 1739 (no. 253).

The medal commemorating the battle of Dettingen in 1743 (**no. 255**; **Fig. 75**) by Daniel Haesling, who worked at the Hamburg Mint, is of finer execution and better finish than most medals of this time; the distant landscape and battle-scene are picturesquely represented in low relief in the background with an equestrian figure of the King in the foreground. The portrait of Lord Anson (**no. 258**) by Thomas Pingo, who became Assistant Engraver to the Mint in 1771, was designed to commemorate the capture of the French fleet off Cape Finisterre in 1747.

Interest and hopes were still kept alive during this reign among the adherents of the Jacobite cause, and medals were still used for propagandist work among them; Hamerani made a medal (**no. 251**; **Fig. 76**) for this purpose with portraits of Charles and Henry, the two sons of the Elder Pretender, probably in 1729. It was struck in gold, silver, and copper, with the names suppressed and in their place the mottoes, 'Shining supreme' (a star is in

Obverse.

Reverse.

Fig. 75.—George II, battle of Dettingen, 1743, by Daniel Haesling (no. 255).

front of the portrait of Charles) and 'Second in the line', and on the edge, referring to the birth of Charles, is a quotation from the Aeneid, 'Raised his divine face heavenward (31 December 1720)'. Another (**no. 256**), made for the same purpose in England by Pingo, has

Fig. 76.—Prince Charles, the Younger Pretender, and his brother, Prince Henry, 1719 (?), by Otto Hamerani (no. 251).

Fig. 77.—Duke of Cumberland, battle of Culloden, 1746, by Richard Yeo (no. 257).

a portrait of Charles as 'Prince of Wales', and was issued when the Young Pretender had resolved to land in Scotland. Yeo, who became Chief Engraver to the Mint in 1775, was the artist of the very fine Culloden medal (**no. 257**; **Fig. 77**) which was given to officers who were present at the battle in 1746; the reverse design is Apollo pointing to the dragon killed by his arrow. The

legend, 'Tis done and ended, he lies dead', refers to the complete extinction of Jacobite hopes.

The taking of Louisburg in 1758 (**no. 259**) and Quebec in the following year (**no. 260**), and the death of Wolfe (**no. 261**; **Fig. 78**), are leading events in the Canadian campaign which are illustrated by medals of rather inferior workmanship. Plassey in 1757 (**no. 262**) is commemorated on the first of a series of medals, issued by the Society for Promoting Arts and Commerce, to record contemporary historical events. The portrait of Clive (**no. 263**; **Fig. 79**) was designed by an artist who signs himself I. V. N., possibly John van Nost, for a medal struck in his honour in 1766 when he was Governor and Commander-in-Chief in Bengal.

Fig. 78.—General Wolfe, death at Quebec, 1758, by C. Gosset and J. Kirk (no. 261).

Fig. 79.—Lord Clive, 1766, by I. V. N. (John van Nost (?)) (no. 263).

The official coronation medal of George III (**no. 265**) is by Johann Lorenz Natter, who became Assistant Engraver to the Mint in 1761, the coronation year; another by John Kirk (**no. 264**), who worked in St. Paul's Churchyard and received commissions from the Society of Arts, has portraits of the King and Queen on either side.

After the rupture with France in 1756, alliances were formed from time to time with Chiefs of the American Indians; on such occasions the Chiefs were presented with medals which were greatly valued by them and were worn ostentatiously; the medals are usually cast in silver. One which is dated 1764 (**no. 266**; **Fig. 80**) has the artist's initials. D. C. F. (Fueter of Montreal), punched on the reverse, and also the name New York; probably the background scene was intended to represent that town. In the foreground an Indian Chief and an English officer sit with clasped hands and smoke a pipe of peace. The wing of the wild goose and the pipe, which form the loop for suspension, were native symbols of

peace. On the obverse is a portrait of George III in military uniform.

The portrait of the elder Pitt by Pingo (no. 267) is one of many

Fig. 80.—American-Indian Chief's peace badge, 1764, by D. C. Fueter of Montreal (no. 266).

Fig. 81.—Captain Cook, medals by Barnett and Lewis Pingo (nos. 268, 269).

medals struck in his honour in 1766, the year of the repeal of the Stamp Act and of Pitt's acceptance of the earldom of Chatham.

The two gold medals of Captain Cook (nos. 268, 269; Fig. 81) were struck in 1772 and 1779. The former has the King's bust on the obverse, and has a prettily designed reverse by Barnett showing the *Resolution* and *Adventure*, the two ships with which Cook

made the voyage to the Pacific islands in 1772. He was killed by natives at Hawaii in 1779. The second medal was struck in his honour by the Royal Society ; the portrait is by Pingo.

A medal cast in lead (**no. 270** ; **Fig. 82**) with a portrait of John Wilkes as Lord Mayor in 1774 has on the reverse a head on a jack-boot, a punning reference to the Prime Minister of 1762–3, John Earl of Bute, on whom he made the scurrilous attacks in the *North Briton* and other pamphlets in 1762 ; he was arrested for libel but discharged on the ground of privilege as a Member of Parliament. In 1764 he was expelled from Parliament and, on failure to appear and receive sentence, was outlawed. His outlawry was rescinded in 1768. From 1774 till 1790 he was continuously Member for Middlesex.

Fig. 82.—John Wilkes, Lord Mayor, 1774 (no. 270).

Admiral Paul Jones (**no. 271**, by A. Dupré) was of Scottish birth and entered the American navy in 1775. During the American war his attack on the Scottish coasts and his capture of numerous prizes in 1779 caused considerable alarm until they were checked by similar privateering enterprises on the American coast. The portrait of Rodney (**no. 272**) is on a medal struck in memory of his capture of St. Eustatius in 1781. The following medal (**no. 273**) was struck by order of the Prince of Orange to commemorate the indecisive action between the Dutch and English fleets off Dogger Bank in the same year. The relief of Gibraltar in 1782 after a siege of three years is the subject of a medal (**no. 274**) struck by order of General Eliott, to whom the successful defence was due, for presentation to the Hanoverian Brigade which took part in the defence ; this medal is by Pingo. Another (**no. 275**) by Droz was struck with portrait of Eliott in honour of his famous defence. Other medallic portraits of this reign are of Benjamin Franklin (**no. 276**) from a die engraved by Augustin Dupré in 1786, the year after he became President of the Supreme Council

of the United States ; Adam Smith (**no. 277**), a medal cast in silver in the year of his death, 1787 ; Lord Howe (**no. 278**), a medal struck in silver by Barnett, the artist of the Captain Cook medal, in 1794 to commemorate the victory of the Glorious First of June ; the Prince and Princess of Wales (**no. 279**) on the occasion of their marriage in 1795 ; Lord St. Vincent (**no. 280**) and Lord Duncan (**no. 281**). Admirals of the White, and Sir Richard Onslow (**no. 282**), Admiral of the Blue, commemorating the engagements of St. Vincent and Camperdown in 1797 ; in the latter engagement Onslow was Duncan's second in command ; these three medals are by the same artist, J. G. Hancock. The battles of the Nile (**no. 283**) and Trafalgar (**no. 284** ; **Fig. 83**) are commemorated on

Fig. 83.—Lord Nelson, battle of Trafalgar 1805, Boulton's medal by C. H. Küchler (no. 284).

medals by C. H. Küchler ; the Nile medal was presented by Alexander Davison and the Trafalgar medal by Matthew Boulton to all the officers and men who fought in these battles. **Nos. 285, 286,** and **287** are memorial medals of Washington by Webb, the younger Pitt by T. Wyon, junior, and C. J. Fox by P. Wyon. The portrait of William Wilberforce (**no. 288**), commemorating the abolition of the slave-trade in 1807, is by Webb. The medal (**no. 289**) of the death of Sir John Moore at Corunna in 1809 is one of a series of historical medals published by Mudie to commemorate the French wars of the reign of George III and dedicated by him to George IV.

No. 290 (**Fig. 84**) is the famous Waterloo medal designed by Pistrucci under an order given in 1819 by the Prince Regent, who wished to commemorate the battle by a medal of outstanding size and beauty, the intention being to present the medal to each of the allied sovereigns and the two commanders, Wellington and Blücher. The dies were not completed till 1849 and were never hardened,

FIG. 84 (*reduced to* $\frac{1}{2}$).—Battle of Waterloo, 1815, electrotype from dies completed by Benedetto Pistrucci in 1849 (no. 290).

so no specimens have been struck, but some impressions have been taken from the dies by the electrotype process.

Two medals of the Mudie series commemorating the battle of Almarez in 1812 (**no. 291**) and the storming of Badajoz (**no. 292**) have portraits of General Lord Hill and General Sir Thomas Picton; the portraits are by Mills and Webb. The Duke of Wellington is shown on a medal (**no. 293**) by T. Wyon, junior, which was struck in his honour shortly after his famous defence of the lines of Torres Vedras. The last medal of the British historical series (**no. 294**) represents the naval skirmish of 1812 when the British sloop *Frolic* surrendered after a cannonade of ten minutes to the American sloop *Wasp* commanded by Captain James Jones. The *Wasp* and her prize had to surrender a few hours later to the British ship *Poictiers*, but this did not reduce the moral effect of the American success. The medal, which shows a quite spirited design, is by Moritz Fürst, a Hungarian, who became Engraver to the Philadelphia Mint in 1808 and made a series of medals of American victories of 1812 to 1815.

NAVAL AND MILITARY AWARDS (Case 40).

(Note.—The majority of the medals exhibited are mint proofs, not awarded specimens.)

295. West of India and Gujarat. 1784.

Struck in gold and silver in two sizes, with figure of Britannia offering a wreath; a fortress in the background. The reverse inscription in Persian reads 'Presented by the Calcutta Government in memory of good service and intrepid valour A.D. 1784, A.H. 1199', and 'Like this coin, may it endure long in the world, and the exertions of those lion-hearted Englishmen of great name, victorious from Hindostan to the Deccan, become exalted.'

Awarded to native troops only, for services in the First Maratha and Second Mysore (Hyder Ali) wars, 1778-84, and given to all ranks of the Bombay and Carnatic detachments of the Bengal Army. The dies were made by Mr. Shepperd, of the firm of Young and Shepperd, of Calcutta.

296. Mysore (Tipu Sahib) Campaign. 1790–2.

Struck in 1793 in gold and silver from dies by Mr. Mair, a silversmith of Calcutta. A Sepoy holds the British flag and the enemy standard reversed; in the background a fortified town. The Persian inscription reads 'A memorial of devoted services to the English Government in the Mysore war. A.D. 1791–2, A.H. 1205–6.'

Awarded to all ranks of the native troops of the detachment sent from the Bengal Army in 1790 for service under Colonel Cockerell in Madras.

297 (Fig. 85). Lord Howe's Victory of the First of June. 1794. Struck in gold for presentation to Lord Howe and the other admirals engaged and, in smaller size, for presentation to captains honourably mentioned. Issued in 1795. The specimen

Fig. 85.—Lord Howe's medal, Victory of First of June, 1794 (no. 297).

Fig. 86.—Seringapatam, 1799, by C. H. Küchler (no. 298).

exhibited is a gold copy of Lord Howe's medal presented to the British Museum by Earl Spencer, who was then First Commissioner of the Admiralty.

298 (Fig. 86). Seringapatam and Second War with Tipu Sahib. 1799.

Struck in gold, silver gilt, silver, copper bronzed and tin,

designed by C. H. Küchler and struck at the Soho Mint, Birmingham, in 1801–2, but not sent to India for distribution till 1808. *Ribbon*, crimson with blue border.

The British Lion is shown subduing the Tiger of Tipu; above is the Arabic inscription 'The Lion of God is the conqueror'. On the reverse is the storming of Seringapatam and the Persian inscription 'Seringapatam the gift of God, 28 Dhu'l-Kâda, 1213 A.H.' (4 May, 1799).

299. Egyptian Campaign. 1801.

Struck in gold and silver from dies engraved at Calcutta Mint in 1811. Sepoy holding British flag, in background a battle scene. The Persian inscription reads, 'This medal has been granted as a memorial of the defeat of the French army in Egypt by the victorious and brave English army'. On the reverse is a ship sailing towards a coast marked as Egypt by an obelisk and four pyramids.

Issued to native officers and men of the Bengal contingent in Egypt and later, in 1814, in silver only to the Bombay contingent.

300, 301. Egyptian Campaign. 1801. Turkish award.

Struck in gold with Crescent and Star on one side and on the other the cipher of Sultan Selim III. *Ribbon*, dark orange.

Presented by the Sultan in three sizes to English officers engaged in the Egyptian campaign. The larger medal exhibited was given to general officers and admirals, and the smaller to army captains and subalterns, and lieutenants R.N. The middle size (not exhibited) was for field-officers and captains R.N.

302. Maida. 1806.

Struck by G. F. Pidgeon and awarded in gold to the Commander-in-Chief, Sir John Stuart, and colonels in command of brigades and battalions or corps equivalent to a battalion, who were engaged in the expedition in South Italy when the French were defeated at Maida on 4 July 1806. *Ribbon*, crimson with blue borders.

303. Rodriguez, Bourbon, and Mauritius. 1809–10.

Struck at the Calcutta Mint in 1813, with Sepoy holding colours as obverse design, and on reverse Persian inscription in wreath: 'This medal is awarded in commemoration of the valour and courage shown by the Sepoys of the Honourable East India Company in the capture of the Islands of Rodriguez, Bourbon, and Mauritius, A.H. 1226.'

Only Bengal troops received this medal, native officers in gold and other ranks in silver.

304. Java. 1811.

Struck at the Calcutta Mint in 1814 and presented by the East India Company in gold and silver to native troops engaged in the Java expedition under Sir Samuel Auchmuty. The

obverse represents the capture of Fort Cornelis by Sepoys; the reverse inscription in Persian reads, 'This medal is awarded in commemoration of the valour and courage shown by the Sepoys of the Honourable East India Company in the capture of Java, A.H. 1228'. European regiments received for this campaign the Military Service Medal (below, no. 319) with Java clasp.

305. 88TH REGIMENT (CONNAUGHT RANGERS) PENINSULAR WAR MEDAL. 1813–14.

Struck at the expense of the officers of the regiment in 1818. *Ribbon*, crimson with blue borders. The third of three classes of merit awarded by the regiment; the first is in the form of a Maltese cross stamped with 88 in centre and the names of twelve general actions on the arms of the cross; the second is similar to that exhibited, but of larger size. Each bears the clasp engraved 'Peninsula'.

FIG. 87.—Waterloo medal, 1815, by Thomas Wyon, junior (no. 306).

306 (Fig. 87). WATERLOO. 1815.

By T. Wyon, junior; bearing the head of the Prince Regent and a seated figure of Victory: for this reverse design the type of a silver coin of the Eleaus of the fifth century B.C. was the model. Struck at the Royal Mint and awarded in 1816 to all officers and men present at the battle. *Ribbon*, crimson, with blue borders.

307. INDIA MEDAL. 1799–1826.

By W. Wyon; struck at the Royal Mint and awarded in 1851, at the proposal of the East India Company, to the surviving officers and men who had served in India in 1779–1826; the Second Mysore War and Seringapatam were, however, excluded as medals had already been issued for these engagements (no. 298 above). Twenty-one clasps. *Ribbon*, pale blue.

308. FIRST BURMESE WAR. 1824–6.

By W. Wyon, from designs by W. Daniell; struck at the Royal Mint and awarded in gold and silver to officers and men

of the Bengal and Madras troops employed under the command of Sir Archibald Campbell. *Ribbon*, crimson with blue borders.

The obverse design is the elephant of Burma making obeisance to the British lion; the reverse, the storming of the Great Pagoda at Rangoon. The European troops received the India medal (no. 307) for this war.

309. Syria. 1840. Turkish award.

Struck in gold, silver, and copper for presentation to English naval forces engaged in the war in Syria in 1840. *Ribbon*, red with white borders. On one side is the fort of Acre flying the Turkish flag; the Arabic inscription is 'The country of Syria and the fortress of Acre, 1256'; on the other side is the cipher of the Sultan 'Abd al-Majid.

310. Ghuznee. 1839.

Struck in silver at Calcutta Mint for presentation by Shah Shuja to officers and men present at the storming of Ghuznee, 22–23 July 1839, under Sir John Keene. *Ribbon*, crimson and green; also, parti-coloured yellow and green. The latter ribbon was originally ordered and was worn by some recipients, but it was superseded by the crimson and green. Shah Shuja died before the medal had been distributed, and it was presented in 1842 by the Government of India.

311, 312. Jellalabad. 1842.

No. 311 was struck in silver at Calcutta Mint by order of Lord Ellenborough and distributed to all officers and men in the garrison of Jellalabad under Sir Robert Sale when the besieging army of Akbar was defeated by a general sortie. Lord Ellenborough was dissatisfied with this medal, and a new one was made in London by W. Wyon bearing the Queen's head and a figure of Victory (no. 312), and recipients of the first medal were allowed to exchange it for the new one; few made the exchange. *Ribbon*, crimson, yellow, and blue (Military Ribbon of India).

313. Kelat-i-Ghilzie. 1841–2.

By W. Wyon, struck at the Royal Mint and presented by order of Lord Ellenborough to the troops defending the fortress of Kelat-i-Ghilzie during the investment. *Ribbon* as preceding.

314 a, b. Afghanistan. 1842.

Two of four medals by W. Wyon, struck in silver at the Royal Mint and awarded to troops present at (1) Candahar, (2) Ghuznee and Cabul, (3) Candahar, Ghuznee, and Cabul, and (4) Cabul. *Ribbon* as preceding.

315. China. 1841–2.

By W. Wyon, struck in silver at the Royal Mint, for presentation to officers and men of the Army and Navy, including those in the East India Company's service, who served with distinction in the China War under Sir Hugh Gough and

Admiral Sir W. Parker in 1841–2. *Ribbon*, red with yellow borders.

316. Sind Campaign. 1843.

By W. Wyon, struck at the Royal Mint in silver with silver bar for officers and steel bar for other ranks engaged in the Sind expedition under Sir Charles Napier. *Ribbon*, the Military Ribbon of India (see no. 311 above). Three medals were struck: Meeanee, Hyderabad, and both engagements.

317. Gwalior Campaign. 1843.

Bronze star, with silver star in centre, struck at Calcutta Mint, to be worn with the Military Ribbon of India. It was presented by the Government of India to the troops under the command of Sir Hugh Gough at the battle of Maharajpoor; another similar star was presented to the troops under General

Fig. 88.—Peninsular War medal, 1793–1814 (issued 1847), by William Wyon (no. 319).

Grey who fought at Punniar on the same day. The medals were made from the metal of guns taken at the two engagements.

318. First Sikh War. 1845–6.

One of four similar medals by W. Wyon, struck in silver at the Royal Mint and awarded without clasps to officers and soldiers present at one only of the four battles of the campaign under Hardinge and Gough in the Sutlej, Moodkee, Ferozeshuhur, Aliwal, and Sobraon. For recipients who were present at more than one battle clasps were added. *Ribbon*, blue with crimson borders. The specimen exhibited is a proof of the Moodkee medal with clasps of the other three actions.

319 (Fig. 88). Military Services, Peninsular War. 1793–1814.

By W. Wyon, struck in silver at the Royal Mint by order of 1847 for award to surviving officers or men who were present at any battle or siege between 1793 and 1814. *Ribbon*, crimson with blue borders. Twenty-nine clasps were made, the earliest

being Egypt, 1801 (added by order of 1850), and the latest Toulouse, 10 April 1814.

A similar medal for naval services, commencing with the capture of the French frigate *Cléopatre*, was issued at the same time: as reverse design Britannia is seated on a sea-horse holding trident and laurel-branch.

320. Second Sikh War, Punjab. 1848–9.

By W. Wyon, struck in silver at the Royal Mint with clasps for Mooltan, 7 September–2 January 1849, Chilianwala, 2 January 1849, and Goojerat, 21 February 1849. *Ribbon*, blue with yellow stripe at each side. Awarded to troops under the command of Lord Gough in the Punjab.

321. South Africa. 1834–53.

Issued by general order of 1854 to survivors who took part in the Kaffir wars of 1834–5 and 1846–7 and in the fighting during the period 1850–3. The obverse (Queen's head) is by W. Wyon, the reverse by his son, L. C. Wyon. *Ribbon*, orange watered, with broad and narrow blue stripes. No clasps.

322. Crimea. 1854–5.

By W. Wyon and his cousin, Benjamin Wyon, struck at the Royal Mint in silver with five clasps, shaped as oak-leaves with acorns, for Alma, Balaklava, Inkermann, Sebastopol, and Azoff. *Ribbon*, light blue with yellow borders. The medal was ordered by the Queen in 1854 with clasps for Alma and Inkermann, the other clasps being added in the following year.

323. Crimea. Turkish award. 1854–5.

Distributed by the Sultan to all the forces of the allies, varied for France and Sardinia by their flags, instead of the English, being placed to right of the Turkish flag. The reverse has the cipher of Sultan 'Abd al-Majid within a laurel-wreath. *Ribbon*, pink with green edges.

324. Victoria Cross.

Instituted during the Crimean War under warrant dated 29 January 1856, as a special reward for personal bravery in action. The first distribution was made by the Queen in Hyde Park on 26 June 1856, when 14 naval and 47 military officers and men were decorated. *Ribbon*, red for the Army, blue for the Navy.

325. Indian Mutiny. 1857–8.

By W. Wyon and L. C. Wyon, struck in silver at the Royal Mint. Clasps: Delhi, Defence of Lucknow, Relief of Lucknow, Lucknow, Central India. *Ribbon*, alternate stripes of white and scarlet. Awarded to military and civilians who bore arms during the Mutiny.

326. New Zealand. 1845–66.

By J. S. Wyon and A. B. Wyon, sons of Benjamin Wyon. Struck in silver at the Royal Mint, for award to troops who

served in New Zealand during the years 1845–7 and 1860–6. *Ribbon*, blue with central stripe of crimson.

327. Second Chinese War. 1857–60.

Reissue of the medal awarded for the First Chinese War of 1840–2 (no. 315 above), but without date on reverse; awarded to British and Indian forces engaged in the operations in China terminating in the capture of Canton in December 1857 and in those terminating in the capture of Pekin in 1860. It was issued with clasps for Fatshan 1857, Canton 1857, Taku Forts 1858, Taku Forts 1860, Pekin 1860; and a clasp 'China 1842' was added for recipients who were engaged in both wars.

328. Abyssinia. 1867–8.

By J. S. Wyon and A. B. Wyon, struck in silver at the Royal Mint. *Ribbon*, red with white borders. Awarded to naval and military forces serving in the campaign under Sir Robert Napier.

329. Ashantee. 1874.

Struck in silver at the Royal Mint with portrait of the Queen by L. C. Wyon, and on reverse a design by E. J. Poynter of a forest engagement between British and native soldiers. *Ribbon*, yellow with black borders and two narrow black stripes. Awarded in first instance with clasp for Coomassie to troops engaged in the Ashantee War of 1873–4 under the command of Sir Garnet Wolseley. Reissued, with ribbon of brown, white, and black stripes, and with clasps bearing dates of recipients' services, to forces engaged in Central, East, and West Africa in 1887–92.

330. Afghanistan. 1878–80.

Struck in silver at the Royal Mint, with crowned and veiled portrait of the Queen by J. E. Boehm, and on the reverse a design by Randolph Caldecott, executed by L. C. Wyon, of Anglo-Indian troops marching in a mountainous country. Issued with six clasps. *Ribbon*, green with crimson borders. Awarded to all troops engaged in the Afghan War of 1878–80, instead of the India medal with clasp for Afghanistan which had been first proposed.

331. Egypt. 1882.

By L. C. Wyon, struck in silver at the Royal Mint, with two clasps, Alexandria and Tel-el-Kebir, and granted to officers and men of the naval forces present at the engagement at Alexandria on 11 July 1882 and in Egypt between 16 July and 14 September 1882. Subsequently issued with eleven other clasps from Suakim 1884 to Toski 1889 to both naval and military forces engaged in Egyptian campaigns during the period 1882 to 1889. *Ribbon*, equal blue and white stripes.

332. Matabeleland. 1893.

Struck in silver at Birmingham with a reverse design by R. Caton Woodville, a wounded lion leaping over native weapons. Issued in 1896 by the British South Africa Company

to troops engaged in the campaign against Lobengula. *Ribbon*, orange with three dark blue stripes, watered.

333. Siege of Kimberley. 1899–1900.

A silver star, inscribed on the reverse 'Mayor's Siege Medal, 1900', which was issued by the Mayor of Kimberley to soldiers present at the siege. Permission was granted to receive, but not to wear, this medal. *Ribbon*, red, white, and blue stripes, with broad black and yellow edge.

334. Africa General Service. 1900–2.

By G. W. de Saulles. Issued, with clasps to denote the services of the recipient, for naval and military forces engaged in East, Central, and West Africa; it replaced the earlier medal (no. 329 above) for campaigns of 1892–5. *Ribbon*, yellow, with two narrow green stripes and black borders.

335. India General Service. 1908.

By G. W. de Saulles and R. Garbe, issued with a clasp for 'North-West Frontier 1908' for operations in or on the frontier of India. *Ribbon*, blue with green borders.

336. Naval General Service. 1915.

By Bertram Mackennal. Instituted in 1915 for minor naval operations whether in war or in police work. The 'Persian Gulf 1909–14' clasp was issued to officers and men employed in the suppression of traffic of arms in the Arabian Sea or Persian Gulf. *Ribbon*, white with two narrow crimson stripes and crimson borders.

337. Bronze Star for 1914.

Issued to officers and men of the British and Indian Expeditionary Forces, and to non-military staff of military hospitals, who actually served on the establishment of a unit in France or Belgium between 5 August 1914 and 23 November 1914. Naval officers and men were eligible under the same conditions. *Ribbon*, red, white, and blue, watered.

338 (Fig. 89). British War Medal. 1914–18.

By Bertram Mackennal (obverse) and W. McMillan. *Ribbon*, orange watered centre with stripes of white and black at each side and borders of royal blue. Approved in 1919 to commemorate the successful conclusion of the Great War, and awarded to all officers and men who left their native shores in any part of the Empire for the purposes of the War.

339. British Victory Medal.

By Bertram Mackennal (obverse) and W. McMillan, issued in agreement with the other Allied Powers for award to those who actually served on the establishment of a unit within a theatre of military operations or at sea from 4 August 1914 to 11 November 1918. The devices of the medals are in general the same, but executed for each country by its own artist. *Ribbon*, red in centre between borders of green and violet shaded in rainbow fashion.

340. Military Cross.

Instituted on 31 December 1914 as an Army decoration, confined to captains, commissioned officers of lower grades, and warrant officers in the Army, Indian Army, or Colonial Forces. *Ribbon,* mauve between white in equal widths.

341. Distinguished Flying Cross.

By E. Carter Preston, instituted 3 June 1918. Awarded to officers and warrant officers of the Royal Air Force for acts of gallantry when flying in the presence of the enemy. *Ribbon,* mauve and white in diagonal stripes.

342. Air Force Cross.

By E. Carter Preston. Instituted 3 June 1918. Awarded to officers and warrant officers of the Royal Air Force for acts of courage and devotion when flying, though not in the presence of the enemy. *Ribbon,* crimson and white in diagonal stripes.

Fig. 89.—British War Medal, 1914–18, by Bertram Mackennal and W. McMillan (no. 338).

343. Distinguished Flying Medal.

By B. Mackennal (obverse) and E. Carter Preston. Instituted 3 June 1918. Awarded to non-commissioned officers and men under the same conditions as no. 341 to officers. *Ribbon,* as no. 341 but with narrow stripes.

344. Air Force Medal.

By B. Mackennal (obverse) and E. Carter Preston. Instituted 3 June 1918. Awarded to non-commissioned officers and men under the same conditions as no. 342 to officers. *Ribbon,* as no. 342 but with narrow stripes.

345. Mercantile Marine Medal. 1914–18.

By B. Mackennal (obverse) and Harold Stabler. Awarded to members of the Mercantile Marine who served at sea for not less than six months between 4 August 1914 and 11 November 1918. *Ribbon,* green and scarlet, divided by narrow white stripe.

SECTION II

MEDALS ILLUSTRATING FOREIGN HISTORY

(CASES 41–43.)

1. 1390. Recovery of Padua by the Carrara.

Cast in bronze (from a struck original) with a classicizing bust of Francesco Carrara the elder, and the heraldic emblem (a four-wheeled car) of the Carrara family.

Francesco I of Carrara, the Elder, lord of Padua and Treviso, the patron of Petrarch, after long feuds with Austria, Verona, and Venice, fell in 1388 into the hands of his enemy, Gian Galeazzo Visconti of Milan. His son, Francesco II Novello, however, with the help of German mercenaries, and favoured by Venice, which was jealous of Milan, recovered Padua on 19 June 1390. The elder Francesco, nevertheless, was not released, and died 5 October 1393 at Monza. The two medals which were struck at the time, representing the elder and the younger Francesco respectively, are the earliest examples of the modern medallic art in Italy. They are possibly the work of a member of the Sesto family who was employed at the Venetian mint.

2. 1438. Council of Ferrara.

Cast in bronze by Pisanello, with the bust of John VIII Palaeologus, Emperor of Byzantium, on the obverse and, on the reverse, the Emperor, accompanied by a page, riding on his journey and saluting a wayside cross.

A Council was opened at Ferrara on 10 January 1438 with the object of effecting a union between the Greek and Latin Churches. The Emperor John VIII, represented on this medal on his journey, arrived on 29 February, remaining at Ferrara until 10 January 1439, when the work of the Council was interrupted by the plague. A General Council at Florence (29 February 1439 to 26 April 1442) resumed its task. The Emperor left Florence on 26 August 1439.

This is the earliest medal which can be attributed to Antonio Pisano of Verona, called Pisanello, who was the real founder of the modern medallic art (medals such as no. 1 being merely sporadic anticipations).

3. 1449–61. The Anglo-French War.

Two medals, struck in silver, referring to the expulsion of the English from France; on the obverse of the former is the King Charles VII on horseback, on the reverse the crowned shield of France modern; the second combines a similar shield

with a reverse of the letter K (for Karolus) crowned on a field of fleurs-de-lis.

These two medals belong to a group produced towards the end of the reign of Charles VII of France (1422–61), the earliest being apparently of 1451. The dates are obtained from the numeral value of the letters in certain portions of the inscriptions; thus in the line 'teMpora de LICterIs hIC et retro respICe sCIes' the letters with numeral values (excluding the d) give the date 1455. Most of the medals of this group refer in their inscriptions to the expulsion of the English from France (Normandy was lost in 1450, Guienne in 1451, and all the remaining English possessions in France, save Calais, in 1453).

4. 1466. Papal Consistory.

Bronze, cast from a struck original. The Pope Paul II in Consistory, with six cardinals; below, his arms. On the reverse, the Last Day; Christ in a mandorla of cherubs' heads; in the Heavens, Saints, Sun, Moon, and Stars; lower, the twelve Apostles and fifteen Saints, with emblems of the Passion on an altar, the Virgin and St. John Baptist, the dead rising from their graves, &c.

The Public Consistory commemorated is probably that of December 1466, in which sentence was pronounced against George Podiebrad, King of Bohemia, for heresy, or that of Holy Week 1467, when the sentence was confirmed. A specimen of this medal struck in gold has survived, but it is usually known in the form of casts. The legend on the reverse is from Psalm 119, *v.* 137, with the addition of 'Be merciful unto us, O Lord, be merciful'.

5. 1469. Visit of the Emperor Frederick III to Rome.

Cast in bronze, perhaps by Bertoldo di Giovanni; portrait of the Emperor in hat and furred robe; on the reverse the Emperor, Pope, and Cardinals meeting on the Bridge of Sant' Angelo. Frederick III, escorted by 600 horse, arrived at Rome in December 1468, in order to discuss with the Pope the Turkish war, the affairs of Hungary, and other matters. He distributed many honours and rode with the Pope in procession at Christmas, and, as the inscription informs us, knighted 122 people on the Bridge of S. Angelo on 1 January. He left on 9 January 1469.

6. 1477. Marriage of Maximilian and Mary of Burgundy.

Cast in silver, by Giovanni Candida, with portrait busts of Maximilian and Mary. Probably made at the time of the marriage of Maximilian, Archduke of Austria and afterwards Emperor Maximilian I, with Mary, the daughter and heiress of Charles the Bold of Burgundy, in 1477. Mary died in 1482.

7 (Fig. 90). 1478. The Pazzi Conspiracy.

Cast in bronze by Bertoldo di Giovanni. *Obverse*: bust of Lorenzo de' Medici above the Choir of the Duomo at Florence;

within it, priests celebrating Mass ; outside, conspirators attacking Lorenzo. *Reverse*: bust of Giuliano above the Choir ; outside it, conspirators killing him. The legends give the names of the two brothers with 'the salvation of the state' and 'the general sorrow' respectively.

The Pazzi Conspiracy, which had as its aim the destruction of the power of the Medici in Florence, was formed with the connivance, if not at the instigation, of the Pope Sixtus IV, whose schemes for increasing the temporal power were hindered by Lorenzo. It was organized by Count Girolamo Riario, the Pope's favourite, Francesco de' Pazzi, a commercial and political rival of the Medici. and Francesco Salviati, whose nomination by the Pope to the see of Pisa had been rejected by the Medici.

Fig. 90 (*reduced to* $\frac{2}{3}$).—The Pazzi Conspiracy, 1478 (no. 7).

On 26 April 1478, when the brothers Lorenzo and Giuliano were at Mass in the Cathedral of Florence, they were attacked by the agents of the conspirators. Giuliano was killed, but Lorenzo escaped with a slight wound. The populace, instead of responding to Jacopo de' Pazzi's call to rise for liberty, tore the murderers in pieces. Francesco de' Pazzi. Salviati, and others were hanged from the windows of the Palazzo della Signoria.

8. 1481. Otranto recovered from the Turks.

Cast in bronze, by Andrea Guazzalotti of Prato. Bust of Alfonso, Duke of Calabria. *Reverse* : Alfonso on triumphal car riding into Otranto, driving Turkish prisoners before him. Legends: 'Naples victorious' and 'In honour of the restoration of Italy and the Faith, 1481'.

In 1480 the Turks, having failed in an attack on Rhodes, sailed under Ahmed Pasha to Otranto, which they seized on 21 August, massacring the inhabitants. The deed created an immense sensation. The Pope thought of fleeing to France, and

made peace with his enemy Florence. In the following year a great alliance was made between all the powers of Italy, the Emperor, the King of Hungary, and Louis XI of France. The death of Mohammad II (31 May 1481), however, followed by a dispute for the succession between his two sons, caused such disturbance in Turkish affairs that the Turkish commander evacuated Otranto on 10 September 1481. The medal gives the impression that the recovery of the city was due to the prowess of Alfonso, Duke of Calabria, the son of Ferdinand of Naples, who was in command of the Neapolitan and Papal forces.

9. 1492. Coronation of Pope Alexander VI.

Cast in bronze; artist unknown. Bust of the Pope, tonsured, wearing cope. *Reverse*: the Pope being crowned under a canopy, three bishops assisting; crowd of soldiers, horsemen, trumpeters, and others.

Rodrigo Lanzol Borgia, a Spaniard, born 1 January 1431 at Xativa, near Valencia, was a nephew of Calixtus III, who made him Cardinal Deacon of S. Niccolò in Carcere in 1456. He was elected Pope on 11 August 1492, and his coronation on 26 August was marked by unprecedented display. The scandals connected with him and his family have made his reign (1492–1503) the most notorious in the history of the Papacy.

10. 1500. The Fall of Lodovico Sforza.

Cast in bronze, and attributed to Caradosso Foppa. Bust of Giangiacomo Trivulzio, with four shields showing the arms of Trivulzio, a cross within a flaming circle, the Sforza viper, and the Sforza device of three brands carrying buckets. The inscription on the reverse, dated 1499, commemorates the capture of Alessandria, expulsion of Lodovico, and his capture at Novara.

Giangiacomo Trivulzio had supreme command of the French troops in the campaign of Louis XII against the Duke of Milan which began in August 1499. Alessandria capitulated at the end of the month; the Milanese resistance collapsed and on 2 September Lodovico il Moro fled to Como; Trivulzio entered Milan the same evening, and the garrison of the Castello surrendered on 17 September. His government, however, was unpopular, and in February 1500 Lodovico was able to return to Milan. In March La Trémouille arrived with reinforcements from France, and on 8 April Lodovico was ignominiously defeated and taken prisoner at Novara. He died a prisoner at Loches in 1508. Trivulzio, in spite of his great services to France, fell in his old age into disgrace with the French king, and died in 1518.

11. 1515. Centenary of Martyrdom of John Hus.

Struck in silver. Bust of Hus; 'I believe in one Holy Catholic Church.' *Reverse*: Hus at the stake: 'A hundred years shall pass, and ye will have answered to God and to me.'

John Hus, a Bohemian (1369–1415), a follower of Wyclif's doctrine, was condemned as a heretic by the Council of Constance on 6 July 1415 and burned at the stake on the same day. 'It is the glory of Hus that he first deliberately asserted the rights of the individual conscience against ecclesiastical authority, and sealed his assertion by his life-blood' (Creighton). He is thus the forerunner of the Lutheran Reformation of a century later.

12 (Fig. 91). 1526. Battle of Mohács.

Medals in lead (struck) and silver (cast). Busts of Ludwig II of Hungary and his Queen Maria, governess of the Netherlands. *Reverse*: the battle, with inscription commemorating the gallant death of Ludwig and his little band.

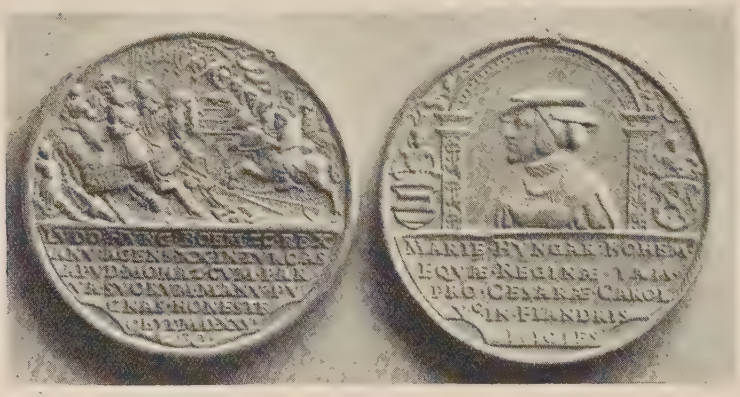

Fig. 91.—Battle of Mohács, 1526 (no. 12).

After the defeat of the Hungarian army by the Turks at Mohács on 29 August 1526, King Ludwig's horse, as he fled to Fünfkirchen, plunged into a morass and buried his rider under him. His widow, a sister of Charles V, was governess of the Netherlands from 1530 to 1556, and died in Spain in 1558. This medal dates from 1530 or later; it gives the earliest representation of cannon on a medal.

13. 1530. Coronation of Charles V at Bologna.

Cast in bronze, perhaps by Giovanni Bernardi of Castelbolognese; the Emperor's bust and inscription commemorating his Coronation. Without reverse.

Charles V was received by Pope Clement VII at Bologna on 5 November 1529. On 23 December an everlasting alliance was signed between Pope, Emperor, King of Hungary, Venice, Milan, and other Italian powers, and proclaimed on 1 January 1530. This alliance is said to have sealed the political death of Italy. The Coronation of Charles, which should have taken

place at Rome, was hurried through at Bologna ; on 22 February he received the Iron Crown of the Lombards, on 24 February (the day of his birth and of his victory at Pavia) the Golden Crown of the Empire. He was the last German Emperor to be crowned by a Pope.

14. 1530–4. Peace in Italy.

Struck in silver, by Benvenuto Cellini. Bust of Clement VII. *Reverse* : Peace firing a pile of arms, while Discord, bound with chains, sits before a temple of Janus with closed doors. 'The gates of war are closed.'

Clement VII (Giulio de' Medici), after his return from the Coronation of Charles at Bologna, undertook the subjection of his native city and the restoration of his family to power. Florence fell after a siege of nearly ten months on 12 August 1530. Alessandro de' Medici became regent, and afterwards Duke of Florence. Hereafter there was peace in Italy during the rest of the reign of the Pope, who died on 25 September 1534.

15. 1534–5. Jan of Leyden, King of the Anabaptists.

Two medals, cast in silver and silver gilt. The first, with bust of Jan, King of the Anabaptists at Münster, in the twenty-fifth year of his age, has an inscription recording the siege and capture of Münster (1 March 1534—24 June 1535), and is of Dutch work. The second, with his half-figure ('veritable portrait'), is German ; on the reverse are two swords piercing a crowned imperial orb with the motto, 'God's might is my strength, 1536.'

Jan Matthys of Haarlem and Jan Beuckelssen of Leyden were the leaders of the party of Dutch Anabaptists who were introduced into Münster by the Reformers to strengthen their hands in the struggle with the Catholics. Gaining the upper hand, the Anabaptist party in February 1534 expelled from Münster all who refused conversion to their opinions, and instituted a new dispensation, involving community of goods, destruction of images and musical instruments, and, to some extent, polygamy ; all in preparation for the Second Coming. The city, under the leadership first of Matthys, and, after his death, of Beuckelssen, endured a siege by the Bishop of Münster's Hessian troops until 24 June 1535. Beuckelssen prophesied the coming of the Fifth Monarchy, with himself as king of all the world: hence the imperial symbols on the reverse of one of these medals. The city was not taken until the various rulers of North Germany combined to support the Bishop, and then only by treachery. Jan was torn to pieces with red-hot pincers in the market-place.

16. 1537. Murder of Alessandro de' Medici.

Struck in bronze. Bust of Lorenzino de' Medici. *Reverse*: cap of liberty between two daggers, and date 'eighth day before the Ides of January'.

Alessandro de' Medici, son of Lorenzo, Duke of Urbino, had been placed by Clement VII in power on the restoration of the Medici to Florence, being made regent on 5 July 1531. On

Fig. 92.—Battle of Mühlberg, 1547 (no. 17).

27 April 1532 the republican constitution was abolished, and Alessandro became Duke. He was treacherously murdered, for reasons of personal vengeance, by Lorenzino, son of Pier Francesco, 6 January 1537. Cosimo I succeeded to the Dukedom. The reverse of this medal is inspired by an

ancient coin of Brutus, the murderer of Julius Caesar, which bears the same design with the inscription 'Eid(ibus) Mart(iis)': 'on the Ides of March'.

17 (Fig. 92). 1547. Defeat and Capture of Johann Friedrich of Saxony at Mühlberg.

Two medals, the one cast in silver and gilt, the other struck in silver (perhaps a later reproduction). Work of the Joachimsthal school. Busts of the Emperor Charles V and Ferdinand I. *Reverse*: the battle; 'capture of Johann Friedrich, Duke of Saxony, 1547.'

Johann Friedrich, head of the League of Schmalkalden, was captured by Charles V and Ferdinand I at Mühlberg, near Torgau, on 24 April 1547, and kept a prisoner until 1552. He died at Weimar in 1554.

Fig. 93.—Papal Jubilee, 1550 (no. 18).

18 (Fig. 93). 1550. Papal Jubilee.

Struck in bronze, by Alessandro Cesati. Bust of Paul III in cope; inscribed on the orphrey 'In the year of Jubilee 1550'. *Reverse*: bird's-eye view of Rome: 'Rome, kindly mother.'

Paul III (Alessandro Farnese) died on 2 November 1549. This medal had been prepared for the Jubilee of the next year, which was celebrated by Julius III (Giovanni Maria Ciocchi of Monte Sansavino). After his coronation on St. Matthew's Day, Julius opened the Jubilee year of 1550 by breaking down the Porta Santa, which was built up again on the Feast of the Epiphany of the succeeding year.

With the possible exception of a medal of Sixtus IV, all medals (as distinct from coins) clearly referring to the Jubilee, but professedly of earlier date than this, seem to be later inventions. There is, however, a medal of Paul II commemorating the proclamation in 1470 reducing the Jubilee period to twenty-five years.

19. 1551. Lippa retaken from the Turks.

Cast in bronze by Annibal of Milan. Bust of Giovanni Battista Castaldi, Imperial General. *Reverse*: a female prisoner ('Lippa captured') seated below a trophy of Turkish arms; on the left, the river-god of the Marosch leaning on his urn.

Lippa, in Upper Hungary, on the Marosch near Temesvar, was deserted by its commandant and occupied by the Turks under Mohammad Sokolli in 1551, but was stormed and recaptured in the same year by the Imperial troops under Castaldi. In 1552 the commandant set fire to it and again left it to be occupied by the Turks.

Giovanni Battista Castaldi, a Neapolitan, distinguished himself as a general under Charles V, Ferdinand I, and Philip II. He died at Milan in 1562.

20. 1552. Successes of Henri II of France against Charles V.

Struck in bronze and gilt. Bust of Henri II, laureate. *Reverse*: Fame with Abundance and Victory in a triumphal car; 'Dedicated by the people in commemoration of gallant exploits in Italy, Germany, and Gaul, 1552.'

In 1552 Henri II, as the ally of Maurice of Saxony, seized Metz, Toul, and Verdun; Metz, besieged by Charles, was successfully defended by François of Guise. Maurice, after nearly capturing the Emperor at Innsbruck, forced him to conclude the Convention of Passau, granting free exercise of religion to the Protestants of the Augsburg Confession. Henri in the same year interfered on the side of Siena in its revolt against the Spanish domination.

21. 1557. Philip II of Spain succeeds Charles V.

Struck in silver, by Giampaolo Poggini. Bust of Philip in armour: 'Philip by the grace of God and the generosity of his father, Charles V the August, King of Spain, 1557.' *Reverse*: Hercules supporting the globe: 'that Atlas may rest himself.'

The ceremony of the abdication of Charles V took place at Brussels on 25 October 1555, when Philip II was invested with the northern possessions, having already received Milan and Naples. Spain and Sicily were resigned on 16 January 1556. Ferdinand I succeeded his brother as Emperor. On 17 September Charles sailed for Spain, to retire to the monastery of Yuste. The medal records, somewhat tardily, Philip's succession to the burden of the monarchy.

22 (Fig. 94). 1559. Peace of Cateau-Cambrésis.

Struck in silver, by Giampaolo Poggini. Bust of Philip II in armour: 'Philip, King of the Spains and of the New World in the West.' *Reverse*: Peace burning arms before a temple of Janus with closed doors: 'Peace established on land and sea, 1559.'

The Peace of Cateau-Cambrésis, 2 April 1559, closed the struggle which had gone on for some sixty years between France

and Spain. The latter was recognized as supreme in Italy, where France resigned much territory; her boundaries were adjusted on the north, towards the Netherlands, and on the south, towards Italy, in compensation for what she resigned elsewhere. The independence of the Duchy of Savoy was restored, though France retained Saluzzo.

23. 1559 (about). Spanish Settlements in West Indies.

Struck in bronze and silver, by Giampaolo Poggini. The bust resembles that on the preceding medal. *Reverse*: India, followed by natives and a llama, offers the globe to a Spanish ship. 'India ready to yield up her remaining wealth.'

The last Spanish expedition to Carolana (Carolina) was made in 1558, but no settlement took place, and it is doubtful whether this medal has more than a general reference to the riches which came to Spain from her American possessions.

Fig. 94.—Peace of Cateau-Cambrésis, 1559 (no. 22).

24. 1565. Malta defended against the Turks.

Cast in bronze. Bust of the Grand Master of the Hospital of St. John of Jerusalem, Jean Parisot de la Valette. Signed F. CO. *Reverse*: David slaying Goliath: 'Alone (he hath slain his) ten thousand.'

The Turkish siege of Malta began in May 1565. The enemy succeeded in capturing Fort St. Elmo, but failed against the two other forts of St. Angelo and St. Michael; and they were obliged to evacuate the island in September owing to the arrival of relief for the knights under the viceroy of Sicily, Don Garcia de Toledo. Jean Parisot de la Valette, born 1494, was Grand Master of the Order from 1557 until his death in 1568.

25 (Fig. 95). 1566. The Gueux.

Cast in silver. Two dated examples, both with the bust of Philip II, inscribed 'Faithful in all things to the King, even to carrying the wallet'. One shows two gentlemen shaking hands, the other clasped hands and two wallets.

On 5 April 1566 some two hundred and fifty of the Confederates, led by Louis of Nassau and Henry, Viscount of Brederode, presented a petition to Margaret of Austria, Regent of the Netherlands. The Regent expressed uneasiness at the numbers of the petitioners; but Charles de Berlaymont reassured her, describing them as beggars: 'gueux.' Brederode and his followers immediately adopted the nickname, and badges similar to those described were made in large quantities and worn by them.

26. 1566–7. Margaret of Austria's oppression of the Netherlands.

Two medals. The former, struck in silver and attributed to Jacob Jonghelinck, has the bust of 'Margaret of Austria, Duchess of Parma and Piacenza, Governess of Lower Germany'.

Fig. 95.—Badge of the Gueux (no. 25).

The reverse shows a female figure, holding sword, palm, and olive-branch, standing on a rock projecting into the sea, and blown upon by the four winds: 'by God's favour.' The other is a satirical medal, cast in silver from the obverse of the former, while for the reverse is substituted a design of the Belgic Lion squeezed under a press turned by Margaret, Cardinal Granvelle, and the Duke of Alva; sealed documents in the foreground and inscription 'Why do ye press so hard? what if the lion's noble ire should wake?'

The second reverse is copied from a print in a work called the *Nederlandsche Gedenck-Clank*, in which the persons are named. Some specimens of the former medal bear 'Æt. 45' engraved on the obverse and 1567 on the reverse.

27. 1568. Destruction of Images and Execution of Heretics in Flanders.

Cast in silver. A mob tearing down and breaking up religious images; heretics being burned at the stake, hanged,

or beheaded. *Reverse*: inscription, 'the Heretics broke the temples; the Catholics did naught to hinder them; to the gallows with both alike. 1568.'

A decree published in 1568 contained a list of cases in which persons became liable to trial before the 'Council of Blood' for contributing to, or even being present at, the commission of certain offences. Wholesale condemnations of Catholics and Protestants alike were the consequence. The words inscribed on the reverse are said to have been used by Vargas, President of the Council, in condemning a Catholic. The medal, as is shown by the lettering of the reverse, is not contemporary with the date it bears.

28. 1571. The League against the Turks.

Struck in bronze and gilt. Bust l. of Pope Pius V, wearing cope, his hands joined in prayer. *Reverse*: personification of

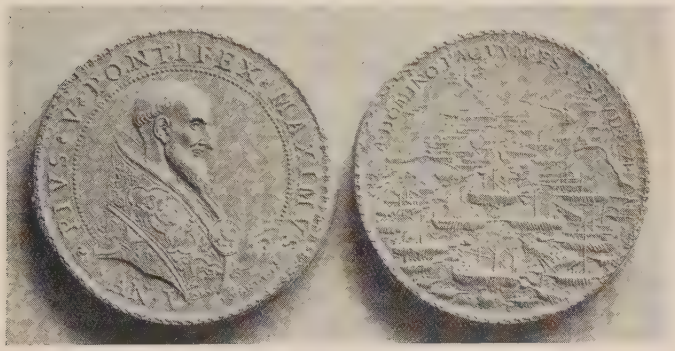

Fig. 96.—Battle of Lepanto, 1571 (no. 29).

Spain (with imperial eagle), Venice (with lion of St. Mark), and Rome (with Paschal Lamb) joining hands: 'ratification of the league against the Turks.'

On 27 March 1570 Venice refused the ultimatum, by which the Turks demanded the surrender of Cyprus. Approaches were made to Rome and Spain to secure their help in the coming war; but it was not until 20 May 1571 that the Triple Alliance, which was to bear fruit in the victory of Lepanto, was signed in Rome.

29 (Fig. 96). 1571. Battle of Lepanto.

Struck in silver and bronze, by Giannantonio Rossi. Bust of Pius V in cope, blessing. Below An(no) V. *Reverse*: the battle; above, the Almighty appearing from the skies.

On 7 October 1571 the fleet of the Triple Alliance between Spain, the Pope, and Venice against the Turks, under the command of Don Juan of Austria, completely defeated the Turkish fleet in the Gulf of Lepanto, destroying nearly fifty

enemy ships, taking 7,000 prisoners, and releasing 10,000 Christian galley-slaves.

30. 1571. The Same Subject.

Struck in silver. Philip II holding a cross, riding on a dolphin. 'The Ottoman fleet wiped out, 1571.' *Reverse*: Philip on horseback; below, view of Utrecht; to left and right, St. Andrew's cross with a steel (emblem of the Order of the Fleece); above, crowned shield of Spain; in the border four shields, including that of Utrecht. 'To the divine Philip, triumphant, King of Spain, lord of Utrecht.'

Issued at Utrecht, perhaps as a compliment to the Duke of Alva, with whom the city had been recently embroiled, and whose anger it was desirable to appease.

31. 1572. Massacre of St. Bartholomew.

Struck in silver, by Germain Pillon and Alexandre Olivier. Bust of Charles IX in armour. *Reverse*: the King enthroned,

Fig. 97.—Massacre of St. Bartholomew, 1572 (no. 32).

holding sword and hand of Justice, his feet on Huguenot corpses. 'Valour against rebels.'

On 22 August 1572 Admiral Coligny was fired at and wounded by an assassin in the pay of the Catholic party. In order to obviate the danger of revenge by the large numbers of Huguenots present in Paris to celebrate the marriage of Henri IV to Margaret of Valois, the Queen, Catherine de Médicis, organized with the Catholic lords a massacre, in which, on St. Bartholomew's Day, 24 August, the Admiral and several thousands of Hugenots in Paris alone were murdered.

32 (Fig. 97). 1572. The Same Subject.

Struck in silver and bronze gilt, by Federigo Bonzagna (Federigo Parmense). Bust of Gregory XIII, in skull-cap and cope. *Reverse*: the destroying angel with sword and cross; men and women dead, wounded, or flying before him. 'Slaughter of the Huguenots, 1572.'

The massacre was celebrated in Rome by a solemn procession of the Pope from the Basilica of San Marco to the church

of St. Louis, and the singing of *Te Deum*. The event was ordered to be commemorated in a painting as well as by the medal here described. This piece is also known in a modern form, from retouched or recent dies, which have been used by the Vatican to produce specimens for sale as part of the series of Papal medals.

33. 1573. Expedition to Tunis.

Cast in bronze, by Giovanni V. Melon. Bust of Don John of Austria in his twenty-fourth year, wearing jewel of the Golden Fleece. Artist's signature below, and date 1571. *Reverse*: Neptune on a dolphin, spearing a swimming Turk with a trident, the butt of which is formed by the Spanish shield; in the background, galleys lying off Tunis; on the right, Turks in flight. 'I came and conquered.'

Fig. 98.—Introduction of the Gregorian Calendar, 1582 (no. 34).

On 7 October 1573 Don John of Austria sailed for Tunis with more than 100 galleys. He found the place deserted by the Turkish garrison, occupied it, and placed Mohammad, son of the King Amida, in possession as Spanish Viceroy. He placed a garrison of Italians and Spaniards in a new fort which he constructed between Tunis and Bizerta, and returned to Messina and Naples, carrying Amida with him. The obverse used for this medal was made two years earlier.

34 (Fig. 98). 1582. The Gregorian Calendar.

Struck in silver and bronze gilt, by Lorenzo Fragni (Lorenzo Parmense). Bust of Gregory XIII. *Reverse*: a garlanded ram's head encircled by a dragon. 'The year restored, 1582.'

In order to correct the errors in the Julian method of computing the year, Gregory XIII published in October 1582 the Gregorian Calendar, introducing the New or Roman Style. By the year 1582 the error had grown to such dimensions that the vernal equinox was ten days early (11 March instead of 21 March). Ten days were accordingly deducted from the year

1582, calling 5 October, according to the Old Style, 15 October according to the New. The Ram indicates the beginning of the year at the vernal equinox, when the Sun enters Aries. The dragon is taken from the coat of arms of the Buoncompagni family, to which Gregory belonged.

Gregory's adviser in the reform was the Jesuit astronomer, Christopher Clavius of Bamberg. It was religious prejudice, combined with ignorance, that prevented the adoption of the reform in many countries. Its introduction in England in 1752 was attended by rioting on the part of the populace, who clamoured, 'Give us back our eleven days!' Countries professing the Greek Orthodox faith retained the old system until recent years.

Fig. 99.—Murder of William the Silent, 1584 (no. 35).

35 (Fig. 99). 1584. Assassination of William the Silent.

Struck in silver. Dutch work. Balthazar Gerard, encouraged by the King of Spain, firing at William; 'O horrible crime! Vengeance shall not tarry.' *Reverse*: a wolf (Spain) flying at the throat of a shepherd (William): 'He slew your shepherd, trust ye not the wolf; have confidence.'

In April 1584 a young man, calling himself Pierre Guion, appeared at Delft, posing as an exile from France for the sake of his religion, and obtained employment from the Prince of Orange. On 10 July he fired three shots at his master, mortally wounding him. Failing to escape, he confessed his true name and origin (Balthazar Gerard, a Burgundian), and was put to death with horrible tortures, which he bore with singular fortitude.

36. 1585. Siege of Antwerp.

Casts in lead and silver. Dutch work. Bust of Alessandro Farnese in his fortieth year. *Reverse*: Siege of Antwerp; in

his tent Alessandro rises from his bed to seize an escaping Satyr. 'Conceive a confident hope.'

Alessandro Farnese, Duke of Parma, had in 1578 been placed in charge of the Spanish and Italian troops in the Low Countries, and won conspicuous success both as general and as statesman. During the siege of Antwerp Alessandro threw a bridge of boats across the Scheldt; it was blown up by the besieged by means of a ship full of explosives, but immediately repaired. The scene on the reverse refers to the legend that Alexander the Great, during the siege of Tyre, saw a vision of a Satyr, whom, after several vain attempts, he succeeded in seizing. This was interpreted by the soothsayers as foretelling his success, since the word Σάτυρος can be read as σὰ Τύρος, 'Tyre is thine'. Antwerp surrendered to Farnese on 17 July 1585.

37. 1587. Henri III and the Mercenaries.

Struck in silver. Bust of Henri III. Dated 1588. *Reverse*: (Upper half) Two hands showering flowers and money on a crowd of infantry. 'This for many.' (Lower half) Disarmed officers issuing from a fortress to meet an advancing army; above, clasped hands and F(ides) H(enrici). 'This for all.'

This medal was issued at the beginning of the year 1588 to commemorate the two arrangements made by Henri III in December 1587 with the Switzers and with the German troopers and other foreign mercenaries in France. The Switzers had received from the King 400,000 écus, as well as clothing to the value of 50,000 écus. The upper half of the medal indicates that this royal liberality [L(iberalitas) R(egia)] was extended not to all the mercenaries in France, but to the many Switzers (*Haec multis*). The lower half refers to the agreement made on 8 December 1587 with all (*cunctis*) the other foreign troops in France, a fortnight after the defeat of the troopers at Auneau. The terms were granted to those who submitted at once to the King's authority—represented by disarmed officers issuing from a town, preceded by a dog (symbol of loyalty). The mounted troops represent the royal army to which the mercenaries submitted.

38. 1595. Recapture of Lire.

Cast in silver. Bust of the city of Antwerp, in turreted crown ensigned with two hands. 'Lire recovered.' *Reverse*: Oak-wreath 'to the saviours of their fellow-citizens', dated 14 October 1595.

The troops of the States-General, under Herauguières, attacked the small but strong place of Lire (Lier) on the Nethe, two leagues from Antwerp. The commandant of the place, Don Alfonso de Luna, although the enemy succeeded in entering the town, held out first in the Maison de Ville, and afterwards in one of the city gates, until he was relieved on 14 October by a large detachment of the Antwerp garrison. This medal was awarded

to the citizens of Antwerp who had taken part in the relieving expedition.

39. 1597. Victory of Turnhout.

Struck in silver. Troops of Maurice, Prince of Orange, pursuing Spaniards. 'Victory of Turnhout. 1597. This is the Lord's doing', &c. *Reverse*: The motto, 'He came, he saw, God conquered', enclosed in a circular inscription, 'Victory won in three months' space'; around, views of nine towns, Alpen, Rheinberg, Meurs, Grol, Bredevort, Enschede, Oldenzaal, Otmarse, Lingen.

Issued by the States, as a retort to a medal struck in the previous year commemorating the conquest of Calais, Ardres, and Hulst by the Spaniards.

40. 1600. Fort St. Andrew and Nieuport.

Struck in silver. Plan and siege of Fort St. Andrew; 'The garrison of St. Andrew forced to surrender; Albert of Austria defeated and routed from Nieuport.' *Reverse*: Prince Maurice riding over enemy; in background, battle on sea-shore; name of Jehovah and date. 'Capture of 130 military standards', &c.

Fort St. Andries, commanding the rivers Meuse and Waal at a point where they approach each other closely, was reduced by Prince Maurice within sight of the enemy's army. In attempting to capture Nieuport he was obliged to give battle to the Archduke's superior forces, defeating him after a long and sometimes doubtful struggle. The brunt of the fighting was borne by 1,500 English under Sir Francis de Vere, of whom more than half were killed or wounded; 3.000 men killed, many prisoners, all their baggage, guns, and 130 standards were lost by the Spaniards. This medal was issued by the States-General in gold and silver as a military reward.

41. 1603. Henri IV and the Succession.

Cast, silver gilt. By Guillaume Dupré. Busts of Henri IV and Marie de Médicis. *Reverse*: Henri as Mars and Marie as Pallas; the infant Dauphin donning his father's helmet, an eagle bringing down a crown to him. 'Heir to the Empire.'

The Dauphin, afterwards Louis XIII, was born at Fontainebleau on 27 September 1601. The subsequent birth of other children removed all doubt as to the succession.

42 (Fig. 100). 1628. Spanish fleet captured by the Dutch.

Struck in silver. Dutch work. Spanish galleons in the Bay of Matança. 'In gold rather than steel lies the strength of Spain; take his gold, and the Iberian's steel will not prevail.' *Reverse*: Inscription stating that the Indies fleet was intercepted near the Port of Cuba and great spoils taken without bloodshed; these medals were struck out of the treasure. 1629.

On 8 September 1628 the fleet of the Dutch West India Company, commanded by Peter Heyn the Younger, was forced

by a storm to take shelter off the coast of Florida, near the Bay of Matança. The Spanish galleons laden with silver happened to take their route past the bay, and when attacked made little or no resistance. Heyn, in reward for his capture, was made Lieutenant-Admiral of Holland.

43. 1629. Wesel and Bois-le-Duc captured.

Struck in silver. Dutch work. Frederick Henry, Prince of Orange, on horseback; Bois-le-Duc in the distance. *Reverse*: Plan of Wesel. 'Jehovah hath become my refuge and helper in good season.'

Frederick Henry, Prince of Orange, succeeded his elder brother Maurice on his death (23 April 1625). Although Breda

Fig. 100.—Spanish fleet captured, 1628 (no. 42).

was captured by Spinola on 2 July after a siege of eleven months, the Spaniards were unable to take the offensive during the rest of the year, or in 1626. In 1627 the Prince captured Grol; in 1628 little was done; but on 30 April 1629 he invested Bois-le-Duc, which was defended by Grobendonc. Count de Berg was dispatched from Brussels to relieve the fortress; he failed to do so, but ravaged the province of Utrecht and captured Amersfoort. Meanwhile, his communications being threatened by the loss of Wesel, his depot for munitions (see no. 44), he abandoned his capture. Bois-le-Duc capitulated on 14 September.

44. 1629. Capture of Wesel and Relief of the Weluwe.

Struck in silver. Dutch work. *Obverse* as no. 43. *Reverse*: View of Wesel. 'Wesel stormed, Weluwe relieved.' Below, forts and bridge over the Issel. 'In good season dost thou vindicate thy cause, O Lord.'

Wesel was surprised by the Governor of Emmerich with a very small force; arriving on the morning of 19 August 1629, he forced a barricade which was the only defence at a spot where a tower had been razed in order to build a new bastion. The Spaniards retired from the Weluwe (Gelderland), but left garrisons in two forts, guarding a bridge over the Issel, with a view to returning to the district. Count Ernest of Nassau, however, forced them to evacuate the forts, razed the fort on the further (east) bank, and garrisoned that on the west.

45 (Fig. 101). 1630. Centenary of the Augsburg Confession. Struck in silver, by Sebastian Dadler. Half figure of Luther holding book inscribed 'The Word of the Lord endureth for

Fig. 101.—Centenary of the Augsburg Confession, 1630 (no. 45).

ever. 1630.' Around, in German, 'Be not thou therefore ashamed of the testimony of our Lord', &c. (2 Tim. i. 8) and date 25 June 1530. *Reverse*: Rhyming inscription in German, 'Now Christendom makes jubilee', &c.

The Diet of Augsburg opened on 20 June 1530. The Confession, which was read on 25 June in the Emperor's apartments, was the work of Melanchthon, and really represented a compromise between the Protestant and Catholic views. It was signed by the Protestant Princes, by John Frederick, son of the Elector, and by the cities of Nuremberg and Reutlingen. The Zwinglians were excluded, and eventually produced a Confession more suited to their extreme views.

46 (Fig. 102). 1631. Battle of Leipzig or Breitenfeld. Struck in silver, by Sebastian Dadler. The battle; above, destroying angel. 'By God's help came victory to the hard pressed. 1631, 7 Sept.' *Reverse*: Constancy joining the hands

of Justice and Piety; in background, Leipzig; 'God with us'; above, name of Jehovah. 'Triumph of Justice, Piety and Constant Courage.'

Fig. 102.—Battle of Leipzig, 1631 (no. 46).

The battle, in which Tilly was defeated by Gustavus Adolphus, took its name of Breitenfeld from a village two miles

north-east of Leipzig. Nearly half Tilly's army were killed or captured, and he himself was wounded. The victory marked the climax of Gustavus's reputation as a commander.

47. 1632. Death of Gustavus Adolphus.

Struck in silver and pewter, by Sebastian Dadler. The King lying dead; behind, rout of the enemy; clouds full of genii irradiated by the Holy Name; one holds a scroll, 'they flee him even dead'; two genii carry his soul up to Heaven: 'Well done, thou faithful servant.' Inscription recording titles, birth (9 December 1594), and death (6 November 1632) of the King. *Reverse*: Triumph of the King, accompanied by Constancy and Religion. Motto: 'In death as in life I triumph'; inscription, 'Glorious general, good prince, unconquered hero, in victory peerless, in triumph happy, deliverer of Germany. 1634.'

In the battle which was fought near Lützen on 16 November 1632 Gustavus Adolphus was killed, but Wallenstein, who was in command of the Imperialists, was forced to retreat to Leipzig, leaving 6,000 dead on the field, as against 4,000 of the Swedes. Both in Vienna and Rome the King's death was celebrated with rejoicing; but the medal expresses the feeling of his own supporters, that he 'saved religious liberty for the world'.

48. 1637. The Dutch in Brazil.

Struck in silver, by Sebastian Dadler. A trophy of Portuguese shield and other spoils; fort in background. 'Receive the laurel of victory for the routing of the Spanish foe.' *Reverse*: Inscription commemorating erection of a monument by the American Company in 1637 to Arciszewski for his successes in Brazil.

The fort represented is that of Arrayal, which was occupied by the Portuguese. Christopher Cornelius Arciszewski, a Pole, who had commanded the forces of the Dutch Republic for three years, attacked and captured the place, as well as another fortress called Nazarette. He thus secured against the Portuguese the territory of the American Company, who in gratitude erected the trophy represented on the medal, and ordered this medal to be struck. Arciszewski probably left the service of the Company about 1641. He returned to Poland in 1645 and served in the Polish army, dying in 1656.

49. 1648. Peace of Münster.

Cast in silver. Hercules and Pallas; genii holding scrolls inscribed 'For the salvation of the people' and 'A single peace outweighs a thousand triumphs'. *Reverse*: Inscription recording issue of a medal by Senate and People of Amsterdam on conclusion of peace after eighty years.

Negotiations for the Peace which brought to a close the Thirty Years War were begun in 1643, and the treaty was signed at both Münster and Osnabrück on 27 October 1648. The period

of eighty years mentioned on the medal goes back to the outbreak of the revolt of the Netherlands against Spain in 1566.

This medal appears to have been cast from the lid and bottom of a silver box which was made to contain a gold medal of similar types given to each member of the Regency of Amsterdam. The bundle of arrows is the emblem of the United Provinces. The arms of Amsterdam are above the inscription on the reverse.

50 (Fig. 103). 1653. Death of Martin Tromp.

Struck in silver, by Jerian Pool. Bust of Tromp. *Reverse*: Sea-fight, English ship sinking in foreground. 'Lieutenant-Admiral of Holland, died for his country 10 August 1653.'

Fig. 103 (*reduced to* $\frac{2}{3}$).—Death of Martin Tromp, 1653 (no. 50).

Martin Harpertsen Tromp, born 1597, was made Lieutenant-Admiral of the Dutch fleet in 1637. He commanded in the English war of 1652–3, and was shot through the heart in the battle of 10 August 1653.

51. The Same Subject.

Cast in silver (hollow shell), by O. Muller. Bust of Tromp. 'My heart and hand were for my land.' *Reverse*: Sea-fight, English ship sinking. 'Why does Muller's art make Tromp live in gold and silver? because by his martial valour he has rid us of the age of iron.'

52. 1665. Canonization of St. Francis de Sales.

Struck in bronze and silver, by Gasparo Morone. Bust of Alexander VII. *Reverse*: Pope, cardinals, &c., in a theatre erected in St. Peter's. 'The Blessed Bishop Francis received among the Saints.'

St. Francis de Sales (near Annecy in Savoy), born 1567, was made Bishop of Geneva in 1602, founded the Order of the

Visitation in 1610, and died in 1622. He was canonized on 19 April 1665.

53. 1666. Michael de Ruyter. Battle of 14 June.
Cast in silver (hollow shell). Bust of de Ruyter, 'De Ruyter who has bridled the might of the British lives thus in gold and silver by Muller's skill, 1666 14 June'. *Reverse*: Same design as no. 51. 'Here the British forces strike their flag to the Dutch; never did the sea resound to such a terrible conflict.'

Michael Adriaanzoon de Ruyter, born 1607, served under Tromp in 1653, became Vice-Admiral 1663, and Lieut.-Admiral-General of Holland in 1665. He commanded the Dutch fleet in many engagements against the English, including the one

Fig. 104 (*reduced to* $\frac{2}{3}$) —Murder of John and Cornelius de Witt, 1672 (no. 54).

commemorated on this medal, which lasted for four days (1–4 June, O. S.). In spite of very heavy losses the Dutch were able to claim a victory, being at sea again three weeks earlier than the English. Ruyter died in 1676 of wounds received in a battle with the French off Messina.

54 (Fig. 104). 1672. Murder of John and Cornelius de Witt.
Struck in silver, by Pierre Aury. Busts of Cornelius and John, 'the one supreme in war, the other in council'; arms of de Witt of Dordrecht. *Reverse*: Monster rending the bodies of the brothers; wreath with scroll 'Mind moves the mass and mingles with the mighty frame'; below, chronogram: 'Two noble brothers slaughtered by ravening madness, 20 August.' Inscr. 'Our minds recall our consul's mighty deeds and the wise counsels of our minister, the terror of despots.'

John de Witt was the leader of the anti-Orange party. On the occasion of the invasion of Holland by Louis XIV in 1672 the Orangists excited a riot at The Hague, in the course of

which John and his brother Cornelius (Grand Bailly of Putten) were torn in pieces.

55 (Fig. 105). 1677. Battle of Kjöge Bay.

Struck in silver, by Christopher Schneider. Sea-fight; monogram of Christian V on the poop of a Danish ship: its Swedish rival is inscribed 'Mars Svecia'. Motto: 'Thus have we stilled the tumults of the Baltic.' *Reverse* Crowned

Fig. 105 (*reduced to* $\frac{2}{3}$).—Battle of Kjöge Bay, 1677 (no. 55).

monogram of Christian V: above, radiant Holy Name; below, naval crown; hand issuing from cloud 'Day of deliverance'; children with branches, &c. 'They shall tell it to their children.' Inscription commemorating three victories.

This medal commemorates the most striking naval event of the Scanian War (1675–9). On 1 July 1677 the Danish fleet under Niels Juel inflicted a heavy defeat on the Swedes under Horn in the Bay of Kjöge. The moment represented on the medal appears to be the forcing of the Swedish *Mars* (72 guns) by the Danish *Three Lions* (Floris Carstensen, 58 guns) to strike its flag. In August Niels Juel landed a force on Oland

to lay it waste, but his attack on the fortress of Borgholm was beaten off. The medal also mentions a naval victory off Langeland in the same year, but there was none of any importance.

55 *bis*. 1679. Peace of Nymegen.

Struck in silver. View of the city between two palms bearing shields of France, Sweden, the Empire, Spain, United Provinces, Denmark, Brunswick, Münster, and Brandenburg; inscription 'Peace made at Nymegen'. *Reverse*: Prudence holding bridle, reins of which are tied to many-breasted winged Fortune; in background, galley wrecked. 'Look forward while she is kind.'

France made peace with the Dutch Republic on 10 August 1678; with Spain on 17 September; with the Empire on 26 February 1679; and Holland with Sweden, 12 October 1679. These treaties were known as the Peace of Nymegen, where negotiations for a general peace had been carried on since early in 1677. Charles XI of Sweden came to terms with the Empire at the same time as France, and with Brunswick, the Bishop of Münster, and the Great Elector shortly afterwards.

56. 1684. War with the Algerian Pirates.

Struck in silver and bronze, by M. Molart and F. Chéron. Bust of Louis XIV by Molart. *Reverse*: Louis receiving Algerian envoy; 'End of the war with the pirates; Africa suppliant. 1684. F. Chéron.'

In 1682 and 1683 the French Admiral du Quesne bombarded Algiers, doing great damage, with the result that the French slaves were released. On 4 July 1684 Louis XIV received an ambassador from the Dey, asking for pardon for the offences committed by the Algerian pirates against the French. The King ratified a treaty which had been made by de Tourville on 23 April. The peace was, however, of short duration, since in 1688 the French fleet had once more to be sent to bombard the place. Peace was made again in 1689.

57. 1685. Revocation of the Edict of Nantes.

Struck in bronze, by Jérome Roussel and M. Molart. Bust of Louis XIV, by Roussel. *Reverse*: The Roman Church trampling on Heresy. 'Heresy wiped out. Edict of October 1685. Molart F(ecit).'

The Edict of Nantes, signed by Henri IV in April 1598, confirmed and extended the privileges previously granted to the Calvinists at various times from 1589 onwards, and gave full civic rights and protection to all Protestants. The Revocation of the Edict on 17 October 1685 was the final development of the policy of intolerance which had begun as early as 1681 with the harassing of the Protestants by a rigid interpretation of the letter of the Edict.

58 (Fig. 106). 1685. The same subject.

Struck in silver. The Pope, holding thunderbolt and keys, riding on a monster which devours a man, a woman, and a child; supporters, a French dragoon and a Jesuit holding a pyx between them, the latter also a scroll 'Councils and Decrees'. Inscription: 'Raised above God, perdition awaits him' (?). *Reverse*: Horseman with three prisoners, a woman dragged at his horse's tail; corpse on a gibbet, and another devoured by dog and crow; in background, religious procession. 'Crowns won by martyrdom.'

A Dutch satirical medal referring to the Revocation of the Edict (see no. 57).

Fig. 106 (*reduced to* $\frac{4}{5}$).—Revocation of the Edict of Nantes, 1685 (no. 58).

59. 1687. Second Battle of Mohács.

Struck in silver, by P. H. Müller. Reproduction of no. 12. *Reverse*: Imperial and Bavarian troops engaged with Turks. Inscription recording victory of Emperor Leopold, 12 August 1687. On the edge: 'Ordered to be made by the Senate and People of Austria in commemoration of the happy restoration of Hungary at Mohács.'

Duke Charles V of Lorraine, the Elector of Bavaria, and the Margrave of Baden defeated the Grand Vizier on 12 August 1687 at Nágy-Hársany, not far from the field of the battle of Mohács in 1526.

60. 1687. Venetian Conquest of Morea.

(*a*) Struck in silver, by Martin Brunner. View of 'Venice, Queen of Cities'. *Reverse*: Column of St. Mark standing, column of the Crescent prostrate, on a map of Morea; on edge, 'Morea by the grace of God occupied by the victorious arms of the Venetians, 1687'.

(*b*) Struck in pewter, by Martin Brunner and Hans Jacob Wolrab. Similar *obverse*. *Reverse*: Venetia enthroned, a hound and Turkish captive chained at her feet, receives from Turks a map of Morea. Inscription: 'Greece won by Venetian valour.'

In 1684 the Venetian general Francesco Morosini opened the campaign against the Turks in Greece by capturing Santa Maura and Prevesa. In 1685 he took Koron and Kalamata; in 1686 Nauplia; in 1687 Patras and Corinth. Athens was next besieged, and surrendered on 28 September; incidentally, the explosion of a powder magazine in the Parthenon by one of the besiegers' shells shattered that building, and the Propylaea was also ruined. Athens had, however, to be evacuated in 1688, and there were no more successes, except that in 1690 Monemvasia was captured. Morosini, who had resigned his command in 1689, attempted to revive the war in 1693, but died at Nauplia on 16 January 1694.

61. The same subject.

Struck in silver. Lion of St. Mark trampling on bow and arrow, holds sword, olive-wreath, dolphin, and garland. 'Victor by both land and sea.' *Reverse*: Doge and three Senators receiving Turkish suppliants. 'The lion in his noble rage understands how to spare the conquered and vanquish the proud.' On edge: 'Triumphs garnered by the Serene Winged Lion, in victory over the Turks by land and sea.'

62. 1703. Charles III claims the Spanish throne.

Struck in silver. Eagle, with sword, horn of plenty, and olive-branch, hovering over globe inscribed 'Hisp(ania) Lusit(ania)'; fleet at sea. 'To spare the conquered and vanquish the proud.' *Reverse*: Inscription recording arrival of Charles III in Portugal from Holland.

Charles II of Spain died on 1 November 1700. His will left the succession to Philip, Duke of Anjou; failing him, to his brother the Duke of Berry; and only in the third place to the Archduke Charles, second son of the Emperor Leopold I, and afterwards (1711–40) the Emperor Charles VI. The naval powers allied themselves in a Grand Alliance with the Emperor against France. Charles landed in Portugal and maintained himself with indifferent success in the Peninsula until 1711, when by the death of his elder brother Joseph II he succeeded to the Imperial throne. The reunion of all the dominions of Charles V under the Empire was more than the Grand Alliance had bargained for, and Charles VI's claim to the Spanish succession could no longer be supported by them. The war was accordingly ended by the Peace of Utrecht (see Part I, nos. 238, 239).

63. 1725. Death of Peter the Great.

Struck in bronze and silver, by Peter Berg of Copenhagen (?). Bust of 'Peter the Great, Emperor, Autocrat of all the Russias,

born 30 May 1672'. *Reverse*: Eternity carrying Peter to Heaven; crowned female figure seated; his orb and sceptre on a stool; globe, plan of fort, &c., on ground. 'See in what case he has left her. Passed away 28 January 1725.'

The reverse alludes to the benefits conferred on Russia by Peter the Great's achievements in war and peace, his reforms in education, the creation of a fleet and an army on the European model, &c.

64. 1734. Defeat of Austrians by French at Parma.

Struck in silver, by J. Duvivier. Bust of Louis XV. *Reverse*: French God of War, Parma in background. 'Germans routed at Parma, 29 June 1734.'

This commemorates an action in the war of the Polish Succession. The French were defending the States of Milan and Parma; the Austrians made two attempts at the latter place; on both occasions they failed, and on the second, here alluded to, the Austrian general, Count Claude Florimond von Mercy, was killed. A third victory was won at Guastalla on 19 September, but in spite of these successes the French were forced to retire, leaving the way southwards open to the Austrians.

65. 1756. Treaty of Versailles.

Struck in silver. Head of Louis XV, by François Joseph Marteau. *Reverse*: France and Austria joining hands over altar; 'Treaty ratified at Versailles, 1 May 1756'.

The war between England and France which began in June 1755 had barely continued for six months, when the French found themselves tricked by their ally, Frederick II of Prussia. By the Convention of Westminster, signed on 16 January 1756, he guaranteed to England the neutrality of Hanover. It was as a counterpoise to this Convention that the Treaty of Versailles was concluded between Louis XV and Maria Theresia.

66 (Fig. 107). 1757. Victories of Rossbach and Leuthen.

Struck in bronze. Battle of Rossbach. 'Ne'er was a greater or a finer victory.' *Reverse*: Frederick 'King of Prussia and Champion of the Protestants' at Lissa.

The battle of Rossbach on the Saale, in which Frederick the Great defeated Marshal Soubise, was won chiefly by General von Seydlitz's cavalry, whose charge is represented on the medal. A month later Frederick, who had marched to Silesia, attacked the Austrians under Prince Charles of Lorraine and Count Leopold Daun, who had occupied the fortress at Leuthen (Lissa), and inflicted on them a crushing defeat, which involved the surrender of Breslau and Schweidnitz.

67. 1760. Centenary of the Peace of Oliva.

Struck in silver, by Luttmer. View of Oliva Monastery; 'Oliva bringer of Peace, 3 May 1660'; inscription recording entry of Augustus III into Danzig on the centenary. *Reverse*:

Danzig; inscription, 'Celebrate, O posterity, the peace of a century past'.

By the Peace concluded between Poland and Sweden at the Cistercian Monastery of Oliva near Danzig on 3 May 1660, John Casimir relinquished the claims of Poland on Sweden, Livonia, and Esthonia; the Duke of Courland was restored to his possessions; and the two kingdoms recognized the independence of East Prussia. This treaty, together with those of Copenhagen (Sweden and Denmark, 5 June 1660) and Kardis (Sweden and Russia, 21 June 1661), completed the pacification of northern Europe. The peace was broken when Augustus II of Poland joined the league against Sweden in 1699, and not properly restored until 1729, when friendly

Fig. 107.—Battles of Rossbach and Leuthen (no. 66).

communications passed between Frederick I of Sweden and Augustus. Even then no treaty was signed. This medal, produced in 1760, was apparently intended to indicate the recognition of peace as existing between the two countries on the basis of the treaty of a century earlier.

68. 1760. Battle of Liegnitz.

Struck in silver. Bust of Frederick the Great. *Reverse*: Warrior trampling on a fallen enemy; Silesia kneeling before him; river-urns inscribed Elbe, Spree, Queiss, Neiss, and Bober; in background Austrian warrior and another in flight. 'By heroic valour, near Liegnitz, 15 Aug. 1760.'

At Liegnitz, on the Katzbach, on 15 August 1760, Field-Marshal Laudon surprised Frederick, but was defeated with a loss of 10,000 men (4,000 prisoners). 23 standards, and 82 guns, although his army outnumbered Frederick's by three to one. The rivers mentioned on the reverse lie between Dresden and Silesia, and the allusion is to the march of five days in

which Frederick's army covered the distance from the Elbe to the Bober.

69. 1762. Accession of Catherine II.

(*a*) Struck in bronze, by G. C. or J. G. Waechter. Bust in armour of 'Catherine by the Grace of God Empress and Autocrat of all the Russias'. *Reverse*: Catherine seated, receiving crown and sceptre; an angel points to the clouds, whence a radiant figure points downwards. 'Behold thy salvation: June 28, 1762.'

(*b*) Struck in silver, by Waechter and Timothy Ivanoff. Crowned bust of Catherine, by Ivanoff. *Reverse*: Religion and the Empress sacrificing at altar; in clouds, radiant figure

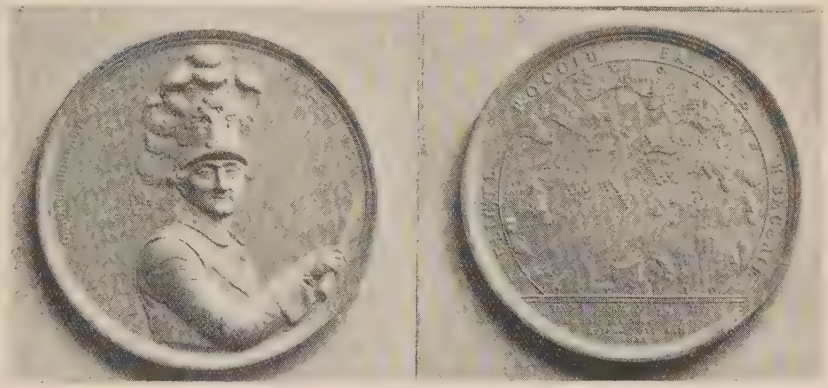

Fig. 108 (*reduced to* $\frac{1}{2}$).—Battle of Chesme (no. 70).

holding crown and sceptre. 'For the salvation of religion and country; crowned at Moscow 22 Sept. 1762.'

70 (Fig. 108). 1770. Russian Victory at Chesme.

Struck in silver and bronze, by J. B. Gass. Bust of 'Count Alexei Grigorivich Orloff, conqueror and destroyer of the Turkish fleet'. *Reverse*: Plan of the action in the strait between Chios and mainland. 'Let there be joy and gladness in Russia. Chesme 24 and 26 June 1770. From the Board of Admiralty to the Conqueror in gratitude.'

In the war between Stanislaus Poniatowski, King of Poland, who was supported by Russia, and the Confederates, the Turks, at the instigation of France, sided with the latter. Orloff sent a fleet into the Archipelago, intending to rouse the Greeks to revolt. Piloted by an Englishman, it caught and burned the Turkish fleet at Chesme (1770). The Russian successes awaked the jealousy of Austria and Prussia, and led eventually to the first partition of Poland.

71. 1783. Russian Conquest of the Crimea.

Struck in bronze and pewter, the obverse by Vassili Besrodny. Bust of 'Prince Gregor Alexandrovich Potemkin of Tauris, General Field-Marshal'. *Reverse*: Map of the Crimea; inscriptions, 'By clemency is the heart of the enemy softened' and 'Annexation to the Russian Empire of Crimea and Tamañ in 1783'. Signed 'W. F.'

The way to the annexation of the Crimea in 1783 had been prepared by the treaty of Kutchuk-Kainardji in 1776, by which the independence of the Crimean Tartars had been recognized. Potemkin was rewarded with the titles of the Taurian and Prince of the Holy Roman Empire for his conquest, which seems to have been accompanied by much cruelty—a fact in the light of which the motto of the reverse is significant.

The obverse appears to be a copy of an earlier medal by Karl Alexandrovich Leberecht; Besrodny himself was only born in 1783.

72. 1783. The Montgolfier Balloon.

Struck in silver, by Nicolas Gatteaux. Busts of the brothers Montgolfier 'for having made the air navigable'. *Reverse*: Balloon above the Champ de Mars. 'Experiment on the Champ de Mars 27 Aug. 1783, supported by subscription, under the direction of M. Faujas de St. Fond.'

Joseph-Michel and Jacques-Étienne Montgolfier, born 1740 and 1745 respectively, made their first experiments in aerostatics with a hot-air balloon in 1783. Their invention was utilized for military observation at the Battle of Fleurus in 1794. Jacques-Étienne died in 1799, Joseph-Michel in 1810.

73. 1786. Death of Frederick the Great.

Struck in silver, by J. G. Holtzhey. Bust of 'the incomparable Frederick, by the Grace of God King of Prussia'. *Reverse*: From a funeral urn on basis inscribed 'Philosopher of Sans-Souci' a Phoenix soars to Heaven. Emblems of warlike and peaceful activities, including the 'Codex Fredericianus' and a standard inscribed XIII. Motto: 'No more was left for him to do'; below, 'born 24 Jan. 1712, died 17 Aug. 1786'.

Frederick II, the Great, son of Frederick William I and Sophia Dorothea of Hanover; born at Berlin 24 January 1712; married 12 June 1733 Elizabeth Christine of Brunswick-Wolfenbüttel; succeeded to throne 31 May 1740; died 17 August 1786. The standard on the reverse presumably refers to thirteen victories, which may be those of Mollwitz (1741), Chotusitz (1742), Hohenfriedberg and Soor (1745), Lobositz and Pirna (1756), Prague, Rossbach, and Leuthen (1757), Zorndorf (1758), Liegnitz and Torgau (1760), and Burkersdorf (1762). The Codex Fridericianus is the code of law drawn up for Frederick by Samuel Baron Cocceii (1679–1755), Chancellor of Prussia.

74. 1789. Destruction of the Bastille.

Bronzed lead cliché, by Bertrand Andrieu. Siege of the Bastille, 'taken by the citizens of the city of Paris, 14 July 1789'.

The Bastille was garrisoned by eighty-two Invalides and thirty-two Swiss mercenaries, under the command of the governor, Jourdain de Launay. He surrendered on terms, but, with several of the garrison, was murdered by the mob on the way to the Hôtel de Ville.

This is one of the two medals of a series projected by Andrieu; no. 76 represents the only other one which he completed.

75. 1789. Renunciation of Privileges by the Nobles.

Struck in bronze, obverse by Benjamin Duvivier, reverse by Nicolas Gatteaux. Bust of 'Louis XVI, restorer of French Liberty'. *Reverse*: The nobles taking an oath at an altar dedicated 'to the fatherland', documents lying on the ground. 'All privileges abandoned—National Assembly, 4 Aug. 1789.'

On the night of 4 August 1789 the Assembly, in a sudden wave of enthusiasm, passed a large number of decrees, instituting equality of taxation for all, suppressing feudal privileges, and generally relieving the people of all kinds of burdens. Among the motions agreed to were one that Louis XVI should be proclaimed, as he is called on this medal, 'Restorer of French Liberty', and another, that a medal should be issued to commemorate the sitting.

76. 1789. Arrival of the Royal Family at Paris.

Bronzed lead cliché, by Bertrand Andrieu. (See no. 74.) The King and royal family arriving in Paris, escorted by the National Guard.

On 5 October 1789 the mob marched from Paris to Versailles, and forced its way into the National Assembly which was sitting there. The King was induced to promise to confirm the Declaration of the Rights of Man and to return to Paris. He left Versailles at noon on 6 October, escorted by the mob and the National Guard under Lafayette, and arrived at the Tuileries at evening. The Assembly followed him.

The procession is seen crossing the Place Louis XV, whose equestrian statue is represented.

77. 1790. The Temple of Concord.

Struck in copper gilt, by André Galle. Lion holding the shield of Lyons, surrounded by military trophies and olive branches. 'Strength, Union and Prosperity. 30 May 1790.' *Reverse*: Statue of Liberty on a hill with Temple of Concord at its base; in background, the camp fédératif. 'Martial federation—Temple of Concord.'

Towards the end of 1789 the National Guards of various parts of France began to form federations in support of the

Assembly. The federation of Lyons met on 30 May 1790, some 60,000 men, representing the National Guards of all the South of France, being present. The rock and temple were designed by the Lyonnese architect Claude Cochet.

78. 1790. The Pacte fédératif.

Struck in copper, by Augustin Dupré. Lafayette and others taking the oath to the French Constitution before a helmeted female figure; medallion of Louis XVI on a basis. '13 July 1790: Liberty or death.' *Reverse*: 'He commanded the Paris National Guard in 1789, 1790 and 1791. French patriotic collection.' On edge, 'Patent. Sold at Paris by Monneron.'

Fig. 109.—Execution of Louis XVI (no. 79).

On July 14 (the anniversary of the destruction of the Bastille) deputations from the National Guards of all parts of France, as well as from Army and Fleet, comprising over 25,000 men, assembled in the Champ de Mars to swear allegiance to the nation, the law, and the King. After celebration of Mass by Talleyrand, Lafayette was the first to take the oath, in the presence of the King and Queen and the National Assembly.

This piece is one of a series of médailles de confiance or tokens for 5 sols issued by Monneron Frères.

79 (Fig. 109). 1793. Execution of Louis XVI.

Struck in silver, by C. H. Küchler (obverse) and Philipps (reverse). Busts of Louis and Marie Antoinette. 'Ill-fated.' *Reverse*: Guillotine in the Place de la Révolution; Sanson holding up the head of the King; soldiers hold flags inscribed 'Rights of man' and 'Freedom'. Inscription (from Lucan):

'And Gauls, shaking blood-red locks, howled evil tidings to the world.' Date, '21 Jan. 1793'.

The King was found guilty by the Convention on 15 January 1790, by 683 votes to 38. A further vote on the penalty decided on 16 January by a majority of one (361 to 360) for death unconditionally. The King was guillotined at 10.20 a.m. on 21 January 1790.

80. 1793. Execution of Marie Antoinette.

Struck in silver. Bust of the Queen; 'Born 2 Nov. 1755, married 16 May 1770, crowned 11 June 1775'. *Reverse*: The Queen riding in a tumbril; in background, crowd in the Place de la Révolution. 'Lo, a second victim' (Lucan). Date, '16 Oct. 1793'.

The Queen was found guilty, after a trial of two days, by the Committee of Public Safety and executed on the morning of 16 October 1793. This medal and the preceding were probably issued in England at the time.

81. 1797. Revolution at Brescia.

Struck in copper gilt, by Joseph Salwirck. 'Capture of the Palazzo di Broletto'; revolutionaries entering the gate. *Reverse*: Cap of liberty and dagger, in wreath '18 March 1797. Era of Brescian liberty.'

The Jacobins of Brescia, with the help of the French, revolted against the Venetian government (represented by the proveditore or vice-podestà Francesco Battaggia, and by the commandant Mocenigo). On the evening of 17 March the Brescian insurgents joined the French from Milan, and other insurgents from Bergamo and other Lombard cities, at the village of Ceccaglia; on the 18th they surprised one of the gates of the city. By Battaggia's orders, no resistance was made by the Venetian garrison. The people having occupied the Palace known as Broletto, the seat of government and of the courts of justice, after easily overcoming the Schiavoni who were on guard, proclaimed the union of Brescia to the future Italian Republic.

82. 1797. The Cisalpine Republic.

Struck in silver, by Girolamo Vassallo (obverse) and Joseph Salwirck. Bust of Bonaparte. 'To the Italian'. *Reverse*: The French Republic, embracing Peace, places cap of liberty on the head of Lombardy. 'Insubria delivered: 9 July 1797.'

The Lombard State was reborn as the 'Cisalpine Republic' on 9 July 1797. Its constitution was drawn by Committees chosen by and working under the direction of Bonaparte. Before the year was out the territory of the Cisalpine Republic had been increased by the Cispadane Republic (i. e. the Romagna, Ferrara, and Bologna), the Venetian territory west of the Adige, and the Valtelline.

This medal was struck at Milan, in commemoration of the festival of the Cisalpine Republic, which was celebrated at

Milan on 9 July 1797. Salwirck was commissioned by the Directory of the Republic to make the medal from the design of Andrea Appiani, the Milanese painter.

83. 1798. The Battle of the Pyramids.
Struck in bronze, by J. J. Dubois.
Obverse: Napoleon addressing his troops; the Pyramids in background. *Reverse*: Between branches of palm and laurel, 'Go, and dream that from these monuments forty centuries look down upon you.– Address of the General N. Bonaparte to the French army at the foot of the Pyramids—23 July 1798.'
The Battle of the Pyramids was fought on 21 (not 23) July 1798 at Embabeh, on the left bank of the Nile below Cairo. The

Fig. 110 (*reduced to* $\frac{3}{4}$).—Passage of the Great St. Bernard (no. 84).

French were opposed by the Mameluke horsemen under the Mameluke Bey Murad, who after the defeat retired to Upper Egypt, while his colleague Ibrahim, who had kept his cavalry on the right bank where they were useless, deserted Cairo and fled with the Turkish Pasha to Palestine. Bonaparte entered Cairo on 25 July.

84 (Fig. 110). 1800. Passage of the Great St. Bernard.
Struck in bronze and pewter, by F. Montagny and Andrieu. Bust of Bonaparte, First Consul of the French Republic, by Montagny. *Reverse*: Bonaparte crossing the Alps, striking the rocks with lightning. 'Passage of the Great St. Bernard, 25 Floréal, Year 8.' The bronze specimen is signed on reverse by 'Montagny after Andrieu', the pewter one by Andrieu alone.
The Great St. Bernard was passed by the French Army between 15 and 20 May 1800. The forces numbered 39,000 foot and 5,000 horse. The guns could not pass on their carriages, but were dismounted, placed in hollow pine-trunks,

and dragged over, each by a crew of a hundred men. Bonaparte rode across on a mule.

85. 1800. Attempt on the Life of Napoleon Bonaparte.

Struck in bronze, by L. Manfredini. Head of Napoleon 'Bonaparte, President of the Italian Republic, Year 3'. *Reverse*: Jupiter holding urn and scissors; the Three Fates. 'Our General defended from treason.'

On 26 December 1800 an attempt was made to kill Napoleon on his way to the Opéra by exploding a barrel of powder in the rue Saint-Nicaise. This medal, after the design of the Milanese painter, Andrea Appiani, was issued at Milan in commemoration of Napoleon's escape. Jupiter, holding the urn of Destiny, watches the thread spun by the Three Fates, and withholds the shears.

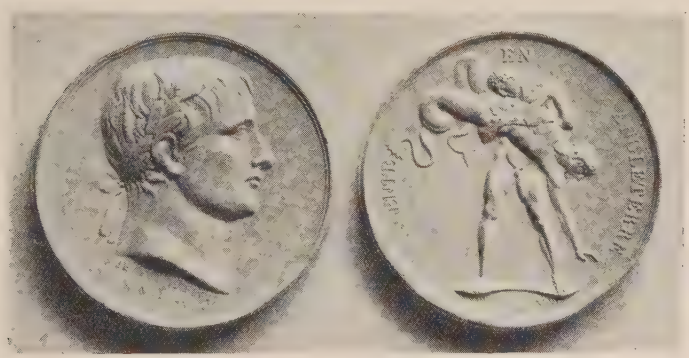

Fig. 111.—Anticipated Invasion of England, 1804 (no. 87).

86. 1801. Peace of Lunéville.

Struck in silver, by J. P. Droz. Bust of 'Bonaparte, First Consul of the French Republic; year 9, 1801'. *Reverse*: Sun dispelling clouds from surface of the globe, on which is seen France. 'Good fortune to the Continent: Peace of Lunéville, year 9; 1801.'

On 9 February 1801 peace was signed at Lunéville between France and the Holy Roman Empire. The 'Bonheur au Continent' bestowed by it is represented by the following facts. France acquired the left bank of the Rhine, Belgium, and Luxemburg. The Grand Duchy of Tuscany was ceded to Parma (the duke of which was under Bonaparte's influence), and transformed into the Kingdom of Etruria. The indemnification of the princes who were thus dispossessed was imposed on Germany. The Cisalpine, Ligurian, Batavian, and Helvetian Republics were recognized.

87 (**Fig. 111**). 1804. Anticipated Invasion of England.

Struck in lead, by Jeuffroy. Head of Napoleon. *Reverse*:

Hercules wrestling with Antaeus. 'Invasion of England. Struck at London in 1804.'

This medal was designed for issue at London after its capture by the expedition which Napoleon prepared at Boulogne in 1804. The unique proof in lead, and some casts in sulphur, are all that remain of the medal, which was naturally never issued. Subsequently a copy, with the mistake 'Frappé' for 'Frappée', and a different head of the Emperor, was made and issued in England by Droz. This is common.

Antaeus, the giant who always renewed his strength when in contact with his Mother Earth, and whom Hercules strangled by lifting him into the air, is here represented with his legs ending in fish-tails, in token of England's maritime power.

88. 1811. The King of Rome.

Struck in bronze, by Andrieu, after design by Lafitte. Napoleon holding the infant King over a font. 'Baptism of the King of Rome. 1811.' *Reverse*: 'To the Emperor from the good cities of his Empire.' Double border of mural crowns each inscribed with the name of a city.

Napoléon-François-Charles-Joseph was born to Napoleon and Marie-Louise on 20 March 1811. He received the titles of Prince Imperial and King of Rome. In 1814 he was removed to Austria, where his grandfather the Emperor created him Duke of Reichstadt. He died at Schönbrunn 22 July 1832.

There exists a variety of this medal with the head of Napoleon in place of the reverse design here described. It is supposed to have been reissued after the Emperor's return from Elba, when the Empire could no longer claim all the cities enumerated.

89. 1812. Battle of Borodino.

Struck in bronze, by J. P. Droz. Bust of 'Napoleon, Emperor and King'. *Reverse*: Hercules, passing over corpses of giants, attacks two others; above, eagle with thunderbolt. 'Battle of the Moskova, 7 Sept. 1812.'

The battle of Borodino on the Moskova resulted in great losses to both sides, the French losing over 28,000 men, the Russians under Kutusov about 47,000. The Russian commander was forced to retreat through Moscow, which, deserted by nearly the whole of its inhabitants, was occupied by Napoleon on 14 September 1812. During the next few days the greater part of the city was burned to the ground.

90. 1815. The Return of Napoleon.

Struck in bronze, by Nicolas Brenet and Andrieu. Crowned eagle, carrying the cross of the Legion of Honour, flying from Elba to France. '26 Febr. 1815.' *Reverse*: A peasant and a grenadier greeting Napoleon. 'Return of the Emperor, March 1815.'

Napoleon landed at Cannes on 1 March 1815, and was enthusiastically welcomed by the peasantry, and met no resistance from the military. On 14 March Ney deserted to him; on 19th Louis XVIII fled from Paris, and on the evening of the next day the Emperor arrived.

91. 1815. Battle of Waterloo.

Struck in silver, by E. Rogat. Head of Napoleon. *Reverse*: Eagle fighting vultures.

This medal is subsequent to 1830.

92. 1821. Death of Napoleon.

Struck in bronze. Head of Napoleon within a wreath bearing the names of his victories. *Reverse*: Sun setting on St. Helena; an eagle carrying a palm-branch. 'He died on a rock: Island of St. Helena, 5 May 1821.'

This medal is sometimes said to have been struck in England; but the dies are in the Mint at Paris.

93. 1832. Greek Independence.

Struck in silver, by C. Voigt. Head of Otho I. *Reverse*: Athena, with horn of plenty, seated; stern of a ship beside her. 'The rebirth of Greece, 1832.'

Count John Capodistrias, who had been President of Greece since 1827, was assassinated on 9 October 1831. After some months of civil war, the throne was offered to Prince Otho of Bavaria, a youth of seventeen, who landed at Nauplia in February 1833. Turkey had recognized the independence of Greece by the Treaty of Constantinople, 21 July 1832. Otho's reign was a failure, and he was deposed in 1862.

94. 1860. Garibaldi and the Thousand.

Struck in pewter, published by Massonnet. Head of Garibaldi, 'Born at Nice, 1807'. *Reverse*: Inscription recording the expedition of the Thousand, with names of captains, Bixio, Carini, &c.

The medal commemorates the descent of Garibaldi, with the Thousand volunteers, on Sicily on 11 May, and his entry into Palermo on the 27th. (His victory at Calatafimi on the 15th is not mentioned.) The Thousand were divided into eight companies (making two battalions) of infantry in addition to staff, artillery, twenty-three scouts, and the Genoese carabiniers. The captains named on the medal were chosen by Garibaldi. The first battalion was commanded by Bixio, the second by Carini.

95. 1862. Italy and Victor Emmanuel II.

Struck in bronze, by P. Vagnetti & Son. Italy greeting Victor Emmanuel. 'An end to foreign usurpations on our soil.' *Reverse*: 'Let us in union inaugurate the national revival; if we persevere in concord on the field of battle and in our minds, we shall bring it to completion.'

Victor Emmanuel II, King of Sardinia, was proclaimed King of Italy at the meeting of Parliament at Turin on

17 March 1861. The inscription on the reverse does not correspond exactly to any pronouncement of the King, but, were it not for the date on the medal, might be a summary of the close of his speech on the opening of the second session of Parliament, 25 May 1863.

96. 1866–8. Cretan Struggle for Independence.

Struck in pewter. Phoenix on blazing pyre. 'I shall arise out of my ashes.' *Reverse*: A Greek priest, with cross and burning torch, and another with a picture, entering a church. 'Cretan struggle 1866–67–68.'

The reverse appears to commemorate the siege of the monastery of Arkadi, which was defended by the Christians against the Turks under Mustapha Pasha, the 'Albanian Butcher'. When the Turks forced their way in, one of the priests fired the magazine, without, however, killing many of the combatants. Of those who garrisoned or had taken refuge in the convent, only thirty-three men and sixty-one women and children were left alive at the end. The insurrection collapsed when, by the influence of Russia, Greece was forced to withdraw her support from the insurgents.

97. 1870–1. The Franco-Prussian War.

Struck in bronze, by E. Weigand, Th. Grosse, and W. Kullrich. Bust of Wilhelm I; on a broad border, names of German generals. *Reverse*: Germany seated between Victory and Peace; below, Iron Cross of 1870–1.

Official medal of the Franco-Prussian War.

98. 1870–1. The same subject.

Struck in bronze, by Karl Wiener and A. Schmitz. Bust of Wilhelm I supported on an eagle; below, in cartouche, 'Crown Prince Frdr. Karl, Bismarck, Moltke, 18 Jul. 1870, 10 May 1871'. Names of thirty-one victories in radiating lines, and names of generals. *Reverse*: Germany standing between rock and sea against the rising sun. 'Germany one from crag to sea.'

The French orders for mobilization were issued on 15 July 1870, and the declaration of war was received in Berlin on 19 July. The last sortie from Paris was made and failed on 19 January 1871. The date 10 May is that of the Treaty of Frankfurt.

99. 1877–8. Kingdom of Roumania.

Struck in bronze, by W. Kullrich. Bust of Carol I. *Reverse*: Roumania standing, holding shield of arms; royal crown on basis dated 1881; above 1877, 1878. Frieze-border of incidents in the Russo-Turkish War.

The state of Roumania was created in 1866 by the union of Moldavia and Wallachia, with Charles of Hohenzollern-Sigmaringen as Prince. In the Russo-Turkish War Roumania did good service to Russia, especially at the siege of Plevna, where Charles commanded the allied forces. She was recognized as

independent by the treaties of San Stefano and Berlin (1878), and was erected into a kingdom in 1881.

100. 1879–84. War between Chile, Peru, and Bolivia.

Struck in bronze, by Louis Bottée, engraved by Monnehay & Godard of Paris. Chile, resting on sword, pointing to flags on the ground; Peru retreating; Bolivia prostrate. In background, burning city, ships, battle for a bridge. Above, a condor with Chilian flag, Victory, and Fame. 'Chile at war with Peru and Bolivia 1879–1884,' and names of thirteen engagements. *Reverse*: Chile, seated, hands olive-branch to Bolivia, while Peru kneels; in background landscape with industries. 'Chile at peace with Peru and Bolivia, 1884.' On edge: 'Executed by order of Fco. Echáuren in 1885.'

Fig. 112.—German Advance on Paris, 1914 (no. 101).

The war which broke out in 1879 was caused by the breach of agreements, made in 1866 and 1874, on the part of Bolivia, which was supported by Peru. Chile was completely victorious, and by the treaties signed in October and December 1883 acquired from Peru the province of Tarapacá and the whole of the coast-line from Tacna to Paposo, thus cutting off Bolivia from the sea.

MEDALS RELATING TO THE GREAT WAR, 1914–18. CASE 44.

(For British Service Medals and other decorations, see end of Part I.)

101 (Fig. 112). German March on Paris.

Struck in silver, by A. Loewental, 1914. Bust of General von Kluck, three-quarters to right, 1914–1915. *Reverse*: Naked Fury on horseback to left, carrying two blazing torches; below, in background, burning town; in field 'Nach Paris 1914'.

Alexander H. R. von Kluck, born 20 May 1846, served in the campaigns of 1866 and 1870, and was twice wounded at Metz.

102 (**Fig. 113**). Anticipated Entry into Paris.

Struck in bronze. The Arc de Triomphe; among rays spreading from its top, 1871–1914. In background, Eiffel Tower. 'Entry of the German Troops into Paris.' *Reverse*: The 1914 Iron Cross. 'Nach aussen entschlossen. Nach innen geschlossen.' (Resolute in the face of the enemy, united on the home front.)

It is supposed that this medal was made in anticipation of the capture of Paris, and that, as in the case of Napoleon's medal of the *Descente en Angleterre* (page 125, no. 87 above), an attempt was made to suppress it when the hopes of the Germans were not realized. Nevertheless a few specimens are

Fig. 113 (*reduced to* $\frac{1}{2}$).—Anticipated German Entry into Paris, 1914 (no. 102).

still in existence. A specimen of a smaller module (30 mm. instead of 54) has also been described.

103. The Failure before Paris.

Cast in iron, by A. Loewental. *Obverse*: Bust of General von Kluck; behind, 1914–1915. *Reverse*: Eagle perched on a gun-emplacement, gazing at distant 'Paris'.

The advance of the German First Army on Paris was diverted to the south-east on 4 September 1914, and the retirement of the French and British forces ceased on the next day.

104. Battle of the Marne.

Plaquette struck in bronze, by C. Kinsburger. *Obverse*: Winged spirit of France, with laurel-branch and dagger, hovering above a bayonet charge of French infantry against flying Germans. Below, on scroll over oak and laurel branches, 'Victoire de la Marne, 1914'.

The battle of the Marne (which the Germans had reached and begun to cross on 3 September 1914) began on the 6th. On the 8th the Germans were forced back over the river.

Next day the British crossed it in pursuit and the French forced the Ourcq. The battle ended on the 10th with the retreat of the Germans on the west and centre.

105. The New Triple Alliance.

Cast in bronze, by P. Sturm. Busts of the Kaiser Wilhelm II, the Kaiser Franz Josef opposed and the Sultan Mohammad V facing. 'Glory to God alone.' *Reverse*: Eagle perched on an oak-branch. Inscription: 'Brotherhood in arms 1915. Germany, Austria-Hungary, Turkey.'

Turkey entered the war on the side of Germany and Austria on 29 October 1914; the ambassadors of the Entente Powers left Constantinople on the 1st and 2nd November. Britain declared war on Turkey on 5 November.

Wilhelm II, German Emperor, King of Prussia, born 27 January 1859, son of Friedrich II and of Victoria, Princess Royal of Great Britain and Ireland; succeeded his father 9 March 1888; abdicated 9 November 1918.

Franz Josef Karl, Emperor of Austria, King of Hungary, &c., born 18 August 1830, son of the Archduke Franz Karl, succeeded his uncle Ferdinand I 1848; died 21 November 1916.

Mohammad Reshad Khan V, Sultan of Turkey, born 3 November 1844, son of the Sultan Abd al-Majid Khan, succeeded his brother Abd al-Hamid Khan 27 April 1909, died 3 July 1918.

106. The Crown Prince Wilhelm of Germany.

Cast in bronze, by K. Goetz. Bust of the Crown Prince to left. *Reverse*: Nude figure of the young Siegfried, with sword, fighting a dragoness with four heads (bear, unicorn, cock, and lion). 1914–15.

The heads of the monster represent Russia, Britain, France, and Belgium.

Friedrich-Wilhelm-Victor-Augustus-Ernst, Prince Imperial of Germany, Prince Royal of Prussia, born 6 May 1882, eldest son of the Emperor Wilhelm II. He fled from Germany to Holland on the abdication of his father.

107. Russian Defeat at Tannenberg.

Cast in iron and bronze, by A. Loewental. *Obverse*: Bust of Hindenburg three-quarters to left. *Reverse*: Figure in medieval armour wielding long sword; in background, town in flames; inscriptions: 'Tannenberg-Ortelsburg 1914' and 'Queller of the Russians, liberator of East Prussia'.

The Russians under Rennenkampf began the invasion of East Prussia on 7 August 1914, and continued their victorious advance until the 26th, when the communications of the Second Army under Samsonov were cut, and the battle of Tannenberg begun, ending in the complete rout of Samsonov on the 29th. The Russian Army was enveloped and driven between Ortelsburg and Neidenburg into the Masurian swamps. Paul von

Beneckendorff und von Hindenburg (born 2 October 1847) a retired veteran of 1870, who had specialized on the strategic defence of East Prussia, was appointed to succeed von François in the East Prussian command on 23 August. In February 1916 he was appointed Chief of Staff. He retired in May 1919.

108. Battle of the Falkland Isles.

Cast in bronze, by K. Goetz. *Obverse*: Busts of the three Counts von Spee, Maximilian between his sons Heinrich and

Fig. 114.—The Submarine War, 1915 (no. 109).

Otto. 'The Counts von Spee : on the *Scharnhorst* the father as admiral, under his command a little squadron ; the sons lieutenants, the elder on the *Gneisenau*, the younger on the *Nürnberg* ; off the Falkland Isles on the high seas died these German heroes, the three Counts Spee.' *Reverse*: Eagle flying over sea near the Falkland Isles, carrying a laurel-branch in its talons. Inscription : '8 December 1914'.

After the British defeat at Coronel, Maximilian Count von Spee brought his squadron round to the South Atlantic. He was surprised on 8 December 1914 off the Falkland Islands by Rear Admiral Sir F. Sturdee's squadron, consisting of the *Invincible*, *Irresistible*, *Kent*, *Cornwall* and *Glasgow*, and his ships

Gneisenau, *Scharnhorst*, *Leipzig*, and *Nürnberg* were sunk'; the *Dresden*, which escaped at the time, was followed up and also destroyed. The inscription on the obverse is in a kind of rough ballad metre.

109 (Fig. 114). The Submarine Challenge to Britain.

Cast in bronze, by K. Goetz. *Obverse*: Bust of High Admiral von Tirpitz three-quarters to left. *Reverse*: Neptune, with trident, seated on conning-tower of a submarine, shaking his fist at the distance, where are two British sailing-ships, one sinking; in middle distance, another submarine. Inscription: 'Gott strafe England. 18 Februar 1915.'

The German submarine blockade of Great Britain and Ireland was begun on 18 February 1915.

Alfred P. Friedrich von Tirpitz, born 19 March 1849, entered the Prussian Navy 24 May 1865, and became Grossadmiral in 1911. He resigned in March 1916.

110. The Dardanelles Expedition.

Cast in bronze, by E. Carter Preston from designs by H. Tyson-Smith. *Obverse*: The *River Clyde* at V Beach; launches lying alongside and troops landing under fire. *Reverse*: Four roundels containing a lion (Britain), kangaroo (Australia), kiwi (New Zealand), and cock (France); in middle, foul anchor in crowned wreath (the Navy); in angles, regimental badges of the West Riding Regiment, Royal Dublin Fusiliers, Royal Munsters, and Hampshires. In two circles, names of winners of the Victoria Cross.

The British and French forces landed on both sides of the Dardanelles on 25 April 1915. The landing on 'V Beach' was made from the *River Clyde*, which was run ashore at that spot. Hill 141 was stormed the next day, and V Beach secured.

111 (Fig. 115). The Sinking of the *Lusitania*.

Cast in iron, by K. Goetz. *Obverse*: Ticket Office of the Cunard Co. in New York, with Death issuing tickets to a crowd of passengers, one of whom reads a newspaper inscribed 'Submarine danger', while Count Bernstorff raises a warning finger. Motto 'Business first'. *Reverse*: The *Lusitania* (with aeroplanes, guns, &c., on her deck; her stem shaped like a warship's) sinking. Inscription: above, 'No contraband'; below, 'The liner *Lusitania* sunk by a German submarine, 5 May 1915.'

The *Lusitania* was torpedoed by a German submarine off the south-west coast of Ireland on 7 (not 5) May 1915. 1,198 men, women, and children were drowned, including 124 citizens of the United States, although the latter country did not enter the War until April 1917. The error in the date is probably purely accidental, although the medal may have been begun at the time when the German warning to intending

passengers was published in the American Press. The Germans pleaded in excuse that the *Lusitania* was carrying munitions of war; but the shape of the ship's bow, like the ram of a warship, is an elaboration of the artist's own fancy.

The authenticity of this medal has sometimes been denied; but the fact that it was issued has been frequently admitted by responsible German authorities[1] as well as by the artist himself, though it perhaps became better known abroad than in Germany. Copies of the medal were made in England and sold for a charity; they can be distinguished by the mistake MAY (for MAI) on the reverse. Medals relating to the same subject were also made in Germany by L. Gies (not propagandist), and Eberbach (satirical).

Fig. 115.—Sinking of the *Lusitania* (no. 111).

112 (Fig. 116). Air-ship Raid on London.

Cast in iron, by F. Eue. Bust of Count Zeppelin three-quarters to right. *Reverse*: The Tower Bridge, London; in the sky, two air-ships dropping bombs, searchlights playing on them. 'Air attack on London, 17. 18. 8. 1915.'

The official German report on the attack commemorated on this medal says: 'On the night of 17–18 August our naval air-ships again attacked London. The City of London and important works along the Thames were freely bombed and good results observed. Factories and blast-furnaces at Woodbridge and Ipswich were also successfully bombed. In spite of heavy firing the air-ships were in no way damaged and all returned to their bases.' With this report may be compared a statement of observations recorded from the British side. The raid was conducted by three naval air-ships (L 10, L 11, and

[1] e. g. in the *Blätter für Münzfreunde*, September 1916, p. 136: 'one of the satirical medals cast by Karl Goetz at Munich, satirizing the levity of mind of the Cunard line.'

L 14). The objective was London. L 14 returned after approaching the Norfolk coast and dropping bombs in the sea. L 11 crossed the coast at Herne Bay, cruised over a part of Kent, dropped a few bombs in open fields doing practically no damage, and returned to her base. Her commander, von Buttlar, on his return, claimed to have bombed London. L 10 was more successful. She dropped bombs at Walthamstow and Leyton, doing much damage to dwelling-houses at the latter place, which was the nearest point to London reached by any of the ships in this raid. She went home via Chelmsford, where she dropped two harmless bombs.

Ferdinand A. A. H. Count von Zeppelin, born 8 July 1858, distinguished himself in the Franco-Prussian War. His first plans for a rigid air-ship date from 1873. His first ascent with

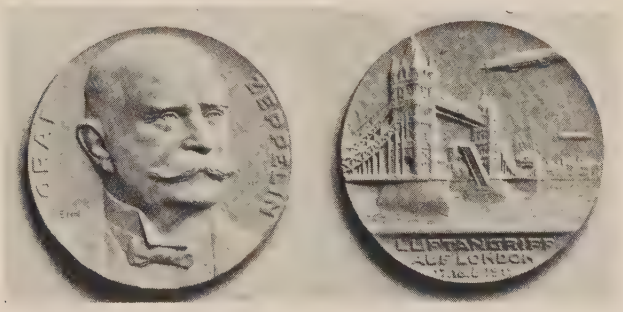

Fig. 116 (*reduced to* $\frac{1}{3}$).—Air attack on London, 1915 (no. 112).

a dirigible designed by himself was made in 1900. He died 8 March 1917.

113. American Aid to the Allies.

Cast in iron, by L. Gies. Before a background of New York sky-scrapers, a raft lying in the river, laden with guns, &c.; its prow consists of a monstrous head, with donkey's ears, wearing a top-hat decorated with stars, its open jaws full of dollars. Below, '1914 1915'. Without reverse.

114 (Fig. 117). Failure of the Dardanelles Expedition.

Cast in bronze, by K. Goetz. A gigantic Highlander advancing, carrying a small steamship with one funnel and two masts rigged with triangular sails; at his feet, French infantryman kneeling, firing; both advance against a crescent. 'The sleep-walkers on Gallipoli.' *Reverse*: Two skeletons lying before wire entanglements; above, star in crescent between '1915 1916'.

A satirical medal on the results of the Dardanelles expedition. The evacuation was completed on 8 January 1916, with one casualty.

115. The Battle of Jutland.

Struck in bronze, by Harold Stabler, assisted by R. J. Richardson. *Obverse*: British battleship steaming to right, firing at German ships on the horizon; shell fountains in foreground and middle distance. *Reverse*: Anchor and two wreaths containing the names 'Jellicoe, Beatty', all navally crowned.

The battle of Jutland was fought 31 May–1 June 1916. The Germans (commanded by von Scheer) escaped with heavy losses during the night, never to issue from their harbours until the surrender of their fleet at the end of the War. The British were at sea again immediately, though they had also suffered heavy losses, 1 battleship, 2 battle-cruisers, 3 cruisers,

Fig. 117 (*reduced to* $\frac{4}{5}$).—The Dardanelles Expedition (no. 114).

and 8 destroyers; Rear-Admirals Sir R. Arbuthnot and Hon. H. Hood were among those who went down with their ships.

This medal (which was struck from hand-cut dies) was awarded the first prize in a competition instituted, in the name of the Royal Numismatic Society, by Sir Arthur Evans, then President of the Society, for a medal to commemorate the battle of Jutland. The object of the competition, apart from the commemoration, was to encourage the revival of die-cutting by hand instead of by machinery.

116. Food Troubles in Germany.

Cast in bronze, by K. Goetz. *Obverse*: Two men closing a van (labelled 'München-Berlin' and 'the patriot alliance') from which malt escapes, which pigeons pick up; one policeman keeps off a crowd, while a second salutes. Above, 'Malt-smugglers'; below, '1916'. *Reverse*: Scene at a station; an illicit dealer, carrying a ham in a sack, and a large bag, passes through, tipping the official at the wicket, while another official

seizes the small satchel which a woman is carrying. Above, 'Hamster'.

A satirical medal, inspired by the proceedings of the profiteers and food-hoarders and illicit dealers in Germany. Malt was smuggled from Munich to Berlin, where higher prices were obtainable.

117. THE *AMSTELSTROOM*.

Struck in bronze. Wilhelm II as Lohengrin on a vessel with swan's-head prow. 'The Kaiser on 13 Feb. 1917: Right

FIG. 118 (*reduced to* $\frac{3}{4}$).—The German Retreat, 1918, by Edmund Dulac (no. 118).

and morality are on our side; to secure their triumph any clean weapon must be welcome to us.' *Reverse*: The *Amstelstroom* sinking, the crew putting off in boats, some in the water; in background, two German warships shelling. Inscription in Dutch, recording that the *Amstelstroom* on its voyage from Amsterdam to London, on the night of 23 March 1917, was shelled and torpedoed by three German destroyers, and the crew in their boats shelled, wounded or killed, and left to their fate.

118 (Fig. 118). THE GERMAN RETREAT.

Cast in bronze, by Edmund Dulac. The German Fury, reduced to a skeleton, riding homewards on a skeleton horse,

holding burnt-out torches in each hand: burning towns in background; to left, '1918'; to right, 'Nach Hause' ('Homewards'); below, incised, *Edmund Dulac 1918*. Without reverse.

A parody of the German medal 'Nach Paris' (no. 101 above). This was prepared in 1917, but the present bronze cast was not made until after the actual turn of the tide in 1918.

119 (Fig. 119). German Munition Factories.

Cast in iron, by Ludwig Gies. Symbolical representation of a factory, with enormous wheels, smoking chimneys, pile of

Fig. 119 (*reduced to* $\frac{3}{4}$).—German Auxiliary Services, by Ludwig Gies (no. 119).

shells, and a great crowd of work-people filing in under an archway. Below, 'German Auxiliary Service 1917'. Without reverse.

120. The German Giant.

Cast in bronze, by Ludwig Gies. Bow view of a gigantic ship under construction, surrounded by scaffolding. Below, in front, five workmen, the two outer ones with hammers, seated on a bench. Without reverse.

121. Hell let loose.

Cast in bronze, by Ludwig Gies. A subterranean giant, hands and feet fettered, with flaming hair, forcing his way upwards through the earth's crust; human beings fleeing from the chasm or falling into it. Without reverse.

122 (Fig. 120). 'My God, my God why hast Thou forsaken me?'

Cast in bronze, by Ludwig Gies. A ruined church; in foreground, against a fallen cross, Christ kneeling, His hands raised; crown of thorns on the ground. 'Eli Eli lamma sabakthani.'

123. The Australian and New Zealand Auxiliary Corps.

Struck, by Dora Ohlfsen. Silhouette of bust of an 'Anzac' holding his rifle. Inscription: 'Anzac. In Eternal Remembrance. 1914–18. Dora Ohlfsen.' *Reverse*: A woman embracing the head of a wounded soldier, beside which a laurel branch is laid. Signed and dated 1916.

Fig. 120 (*reduced to* $\frac{2}{3}$).—'My God, my God, why hast Thou forsaken me?' By Ludwig Gies (no. 122).

This medal was designed by the Australian sculptress in aid of Australians and New Zealanders maimed in the War.

124. French Prisoners of War.

Struck in silver, by Max Blondet after Forain. A French prisoner seated, writing a letter. *Reverse*: 'Association for clothing Prisoners of War. Founded in December 1914. To those who founded and to those who aided it.'

The obverse reproduces a lithograph by Jean Louis Forain, which was used as a poster for advertising the French movement for supplying clothing for French Prisoners of War in German hands.

125. French Men of Letters.

Struck in bronze, by Henri Nocq. The winged spirit of France, armed, sword in hand, charging and calling on her followers; machine-gun in foreground. Inscription from Vulgate: 'I believed, therefore have I spoken.' *Reverse*: The same spirit, unarmed, holding a wreath in sunk right hand, seated in mourning, one of her wings shadowing a grave, on which lie sword, képi, and open book, and on which is incised 'Died on the field of honour'. Motto:—'Being dead, yet . . .'

Given to the relatives of French men of letters who were killed fighting for their country.

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INDEX

The figures refer to the pages of the text. Artists' names are not included unless their work is the subject of discussion.

Abeele, Peter van, medallist, 45, 46.
Abyssinian campaign, 87.
Afghanistan (1842), 84; (1878–80), 87.
Africa general service (1900–2), 88.
Africa, South (1834–53), 86.
Aghrim, battle of, 62.
Air Force decorations, 89.
Air-ship raid on London, 134 f.
Albemarle, Duke of, 41.
Alexander VI, Pope, 93.
Alexander VII, Pope, 111.
Alfonso, Duke of Calabria, 93.
Algerian pirates, 114.
Aliwal, 85.
Alliance of 1609, 26 f.
Almarez, battle of, 80.
Almenara, battle of, 68.
American aid to the Allies, 135.
American-Indian Chiefs, peace medals, 75 f.
Amstelstroom, sailing of the, 137.
Amsterdam and Peace of Münster, 110 f.
Anabaptists, 95.
Anglo-French War (1449–61), 90.
Anne: accession, 64 f.; coronation, 65; marriage, 55; restoration of revenues to Church, 67; union with Scotland, 67.
Anne Boleyn, 16.
Anne of Denmark, 25, 27, 28.
Anson, Lord, 72.
Anthony, Charles and Derick, medallists, 25.
Antwerp, siege of (1585), 104 f.
Anzac medal, 139.
Arciszewski, Christopher Cornelius, 110.
Argyle, Duke of, 56, 60, 61.
Ark Badges of James I, 27.
Armada medals, 23–5.
Arondeaux, R., medallist, 56 ff.
Ashantee medal, 87.
Assassination of William III attempted, 64.
Augsburg Confession, centenary, 108.
Australian and New Zealand Auxiliary Corps, 139.

Badajoz, storming of, 80.
Baltimore, Lord and Lady, 31 f.
Basse, Henry, medallist, 15, 18.
Bastille destroyed, 121.
Beachy Head, battle of, 62.
Beal, Simon, 37.
Beatty, Admiral, 136.
Bergen, battle off, 51.
Bishops, trial of (1688), 56, 57.
Blake, Admiral Robert, medals (1653), 44.
Blake, Anne, 33.
Blake, William, 33.
Blenheim, battle of, 66.
Bodley, Thomas, 32.
Bois-le-Duc captured (1629), 107.
Bolivia at war with Chile and Peru, 129.
Bolles, Robert, 45.
Bonaparte, *see* Napoleon.
Borodino, battle of, 126.
Bourbon, Île, capture of, 82.
Bower, George, medallist, 47 ff.
Boyne, battle of the, 62.
Brazil, Dutch and Portuguese in, 110.
Breda, Peace of, 47, 52 f.
Breitenfeld, battle of, 108 f.
Brescia, revolution at (1797), 123.
Briot, Nicolas, medallist, 29–31.
Buckingham, George Villiers, Marquess of, 27.
Burmese War (1824–6), 83 f.
Bute, Earl of, 77.
Butler, James, Duke of Ormond, 54.

Cabul, clasp to Afghan medal, 84.
Calendar, Gregorian, 103 f.
Calvert, George, Lord Baltimore, 31 f.
Campbell, Captain Alexander, presentation medal, 64.
Campbell, John, Earl of Loudoun, 40.
Camperdown, battle of, 78.

Candahar, Ghuznee and Cabul, 84.
Careless, *or* Carlos, Colonel, award to, 46.
Carol I of Roumania, 128.
Carrara family, 90.
Cartagena, forts taken, 72.
Cary, Thomas, 33.
Castaldi, Giovanni Battista, 98.
Cateau-Cambrésis, peace of, 98.
Catherine, wife of Charles II, 48.
Catherine II of Russia, 119.
Chapels pillaged in Lincoln's Inn, 60.
Charles I: as prince, medal by Passe, 27, 28; coronation, 29; dominion of the sea, 29 f.; Forlorn Hope, 37; memorial badges, 38, 39; portrait medal by Abeele, 46; return to London (1633), 31; Scottish coronation, 31.
Charles II: birth, 31; colonial expansion, 53; coronation, 47, 48; coronation at Scone, 43; death, 55; dominion of the sea, 48, 50, 51; Edgehill medal (1642), 35; embarkation at Scheveningen, 46 f.; endowment of Christ's Hospital, 53; Forlorn Hope medal, 37; landing at Dover, 47; marriage, 48; personal award to Carlos (?), 46; portrait medal by Abeele, 46; restoration medals, 47; Rye House plot, 55.
Charles, Young Pretender, 71, 72, 74.
Charles III of Spain, 116.
Charles V: coronation, 94; and Henri II, 98; abdicates, 98.
Charles VII of France, 90 f.
Charles IX of France, 102.
Chatham, Earl of, *see* Pitt, 76.
Cheke, John, 18 f.
Chesme, battle of, 119.
Chilé at war with Peru and Bolivia, 129.
Chilianwala, 86.
China war: (1841–2), 84; (1857–60), 87.
Christian V of Denmark, 113.
Christ's Hospital, endowment by Charles II, 53.
Churches, destruction of, in the war, 139.
Cisalpine Republic, 123.
Claypole, Elizabeth, 41.
Claypole, John, 41.
Clement VII, Pope, 95.
Clementina, princess, 70.
Clive, Robert, 75.
Colonial expansion, 53.
Compton, Bishop of London, 56, 57.
Concord, Temple of, 121.
Connaught Rangers, Peninsular War medal, 83.
Consistory, Papal (1466), 91.
Cook, Captain, 76 f.
Coronation medals, 17, 25, 29, 31, 43, 47, 48, 55, 60, 61, 69, 70, 71, 75, 93, 94.
Corunna, battle of, 78.
Count Palatine, *see* Frederick.
Cretan struggle for independence, 128.
Crimea, Russian conquest of, 120.
Crimean War, 86.
Croker, John, medallist, 64 ff.
Cromwell, Henry, 41.
Cromwell, Oliver: death, 45; Dunbar medal, 42 f.; Lord General, 42; Lord Protector, 42.
Cromwell, Thomas, 16.
'Cuius est', 67.
Culloden, battle of, 74.

Danzig and the Peace of Oliva, 117 f.
Dardanelles Expedition, 133, 135.
Darien settlement, 64.
Declaration of Parliament (1642), 34.
Dettingen, battle of, 72, 73.
Dogger Bank action (1781), 77.
Dominion of the Sea medals: (1630), 29 f.; (1665), 48, 50, 51.
Drake, Francis, 21, 22.
Dunbar, battle of, 42, 43.
Dunblain, battle of, 70.
Duncan, Admiral, 78.
Dunfermline, Earl of, 40.
Dunkirk, cession of, 50.
Dutch attack in the Medway (1667), 52.
Dutch: capture of Spanish fleet (1628), 106; fisheries treaty (1636), 33; in Brazil, 110.
Dymock, Maria, 20.

Edgehill (1642), 34, 35.
Edward VI: coronation, 17 f.; portrait medal, 17.
Eglestone, Dorcas, 20.
Egypt: (1801), 82; (1882), 87.
Elba, return of Napoleon from, 126.
Eliott, General, 77.
Elizabeth: Armada medals, 23 f.; phoenix badge, 21; portrait medal by Primavera, 21; recovery from small-pox, 20, 21.
Elizabeth, Princess, and Count Palatine, 27.

Essex, Earl of, 35.
Eugène, Prince, 66, 68.

Fairfax, Ferdinand, Lord, 36.
Fairfax, Thomas, Lord, 37.
Falkland Isles, battle, 132.
Farnese, Alessandro, 104 f.
'Favente Deo', 47.
'Felicitas Britanniae', 47.
Ferozeshuhur 85.
Ferrara, Council of (1438), 90.
Fire of London, 52.
First of June, victory of, 78, 81.
Food troubles in Germany, 136.
Forlorn Hope, 37.
'Four days' battle, 51, 112.
Fox, Charles James, 78.
Francis de Sales, St., canonized, 111.
Franco-Prussian War, 128.
Franklin, Benjamin, 77.
Franz Josef, Austrian Emperor, 131.
Frederick III visits Rome, 91
Frederick the Great of Prussia, 117 f, 120.
Frederick Count Palatine and Princess Elizabeth, 27.
Frolic captured by *Wasp*, 80.

Garibaldi and the Thousand, 127.
George I: coronation, 69, 70; proclaimed king, 69.
George II: and family, 71; battle of Dettingen, 72, 73; coronation, 71.
George III, coronation, 75.
George of Denmark: death, 66; marriage to Anne, 55.
Gerard, Balthazar, 104.
German Retreat (1918), 137.
Ghuznee, clasp to Afghan medal, 84.
Ghuznee medal, 84.
Giant, the German, 138.
Gibraltar: relief of (1782), 77; siege of (1727), 71; taken (1704), 66.
Godfrey, Edmund Berry, murder of, 53, 54.
'Golden Medal' (1662), 48.
Goojerat: (1784), 80; (1849), 86.
Greek War of Independence, 127.
Green, Edward, medallist, 31.
Gregory XIII, Pope, 102, 103.
Gueux, the, 99 f.
Gujarat, *see* Goojerat, 80, 86.
Gunpowder plot, 26.
Gustavus Adolphus, 109 f.
Gwalior campaign, 85.

Harington, James, 41.
Harington, Richard, 27.
Hell let loose, 138.
Henri II of France, 98.
Henri III of France, 105.
Henri IV of France, heir born to, 106.
Henry VIII: portrait medals, 15, 16; Supremacy of the Church, 15.
Henry, Prince of Wales, son of James I, 25.
Henry, son of Elder Pretender, 72, 74.
Heretics and the Church, 100, 114 f.
Herwijck, Stephen van, 19 f.
Hill, General Lord, 80.
Hilliard, Nicholas, medallist, 24.
Hindenburg, General von, 131 f.
Hotham, John, 40.
Howe, Lord, 78, 81.
Hus, John, 93 f.
Hyderabad medal, 85.

Images, destruction of, in Flanders, 100
Inchiquin, Lord, 40.
India: general service (1908), 88; service in (1799–1826), 83; West of (1784), 80.
Indian Mutiny, 86.
Indies, West, Spanish in, 99.
Invasion of England anticipated (1804), 125 f.
Ireton, Henry, 42.
Irish rebellion suppressed, 62.
Italian Risorgimento, 127.

Jacobite medals, 67, 68, 70, 71, 72, 74.
James I: accession, 25; ark badges, 27; coronation, 25; peace with Spain (1604), 26; portrait medals by Passe, 27, 28.
James II: accession, 55; attitude towards the Church, 56; coronation, 55; as Duke of York, 49, 50; flight, 58, 59; lead portrait, 59.
James, the Elder Pretender, 57, 58, 67, 68, 70, 71.
Jan of Leyden, 95.
Java medal, 82 f.
Jellalabad, defence of, 84.
Jellicoe, Admiral, 136.
Jervis, *see* St. Vincent, Admiral, 78.
Joachim, Albert, 40.
Johann Friedrich of Saxony, 97.
John, Don, of Austria, 103.
Jones, Admiral Paul, 77.
Jones, Captain James, 80.
Jubilee, Papal (1550), 97.
Juel, Niels, 113.
Jutland, battle of, 136.

Kelat-i-Ghilzie, defence of, 84.
Kendal, John, 14.
Kimberley, siege of, 88.
Kjöge Bay, battle of, 113.
Kluck, General von, 129 f.
Kyrle, Robert, 41.

Lafayette, 121 f.
La Hogue, battle of, 63.
Laud, Archbishop, 38.
Lauderdale, Earl of, 40, 41.
Leicester, Earl of, 23.
Leipzig, battle, 108 f.
Lepanto, battle of, 101 f.
Leuthen, battle of, 117.
Liegnitz, battle of, 118.
Lille taken (1708), 68.
Lincoln's Inn, bonfires in, 60.
Lippa retaken from Turks, 98.
Lire recaptured, 105.
Lissa, battle, 117.
Lobengula campaign, 87 f.
London : air-ship raid on, 134 f.; fire of, 52; views of, 31, 55, 60.
Loudoun, Earl of, 40.
Louis XIV of France, 114.
Louis XV, 117.
Louis XVI, 121 f.
Louisburg taken, 75.
Louise de Quérouaille, 53.
Louise, sister of the Elder Pretender, 68.
Lowestoft, Battle of, 49, 50.
Ludwig II of Hungary, 94.
Lunéville, Peace of, 125.
Lusitania, sinking of the, 133 f.
Luther, Martin, 108.
Lützen, battle of, 110.
Lyons, federation of, 121 f.

Maharajpoor, battle of, 85.
Maida, defeat of French at, 82.
Maitland, John, Earl of Lauderdale, 40, 41.
Malaga, naval action off, 66.
Malplaquet, battle of, 68.
Malta defended, 99.
Margaret of Austria and the Netherlands, 100.
Maria, Infanta of Spain, 27.
Maria, Queen of Hungary, 94.
Marie Antoinette, 122 f.
Marlborough, Duke of, 66, 68.
Marne, battle of the, 130.
Martin, Dorcas, 20.
Martin, Richard, 19.
Mary Tudor and Philip II, 18.
Mary, Queen of Scots, 21–3.
Mary, daughter of Charles I, betrothal to William II of Nassau, 33.
Mary d'Este, wife of James II, 55.
Mary, wife of William III : marriage, 53; death, 63 f.
Mary of Burgundy, marriage, 91.
Matabeleland campaign, 87.
Mauritius, capture of, 82
Maximilian I, marriage, 91.
Medici, Alessandro de', 95 f.
Medici, Giuliano de', 92.
Medici, Giulio de', *see* Clement VII, 95.
Medici, Lorenzino de', 95 f.
Medici, Lorenzo de', 91 f.
Medway, Dutch attack on (1667), 52.
Meeanee medal, 85.
Men of Letters, French, killed in the war, 140.
Mercantile Marine medal, 89.
Mercator, Michael, medallist, 16, 17, 21.
Mercenaries under Henri III, 105.
Military Cross, 89.
Mohács, battles of : (1526), 94; (1687), 115.
Mohammad V, Sultan, 131.
Monck, George, Duke of Albemarle, 41.
Monmouth, Duke of, 56.
Mons star (1914), 88.
Montgolfier brothers, their balloon, 120.
Moodkee, 85.
Mooltan, 86.
Moore, John, 78.
More, Thomas, 16.
Morea, Venetian conquest of, 115 f.
Morosini, Francesco, 116.
Moskova, battle of the, 126.
Mudie medals, 78, 80.
Mühlberg, battle of, 97.
Munition Factories, German, 138.
Münster, Anabaptists in, 95.
Münster, Peace of, 110 f.
Mysore campaigns, 80, 81.

Namur retaken (1695), 64.
Namur taken by the French (1692), 63.
Nantes, Edict of, revoked, 114 f.
Napoleon Bonaparte, 123–7.
National Assembly, French, 121.
Naval engagements with the Dutch : (1650 and 1651), 43, 44; (1653), 44; (1655–6), 50, 51; (1667), 52; (1672), 53.
Naval general service (1915), 88.
'Nec minor in terris', 49, 50.
Newce, Maria, 20.
New Zealand (1845-66), 86.
Nieuport, battle of, 106.
Nile, battle of the, 78.

Nobles, French, renounce privileges, 121.
Northampton, Marchioness of, 20.
North Briton, 77.
Nymegen, Peace of, 114.

O'Brien, Murrough, Lord Inchiquin, 40.
Oliva, Peace of, 117.
Onslow, Admiral, 78.
Orange, Frederick Henry, Prince of, victories of, 107.
Orange, Maurice, Prince of, 106.
Orloff, Count, 119.
Ormond, Duke of, 54.
Ortelsburg, battle, 131.
Otho I of Greece, 127.
Otranto recovered from Turks, 92.
Oudenarde, battle of, 68.

Pacte fédératif, 122.
Padua recovered by the Carrara, 90.
Palaeologus, John VIII, 90.
Paris: German failure before, 130; German march on, 129; anticipated German entry into, 130.
Parkhurst, William, 37.
Parma, Austrian defeat at (1734), 117.
Passe, Simon van de, medallist, 27 f.
Paul III, Pope, 97.
Pazzi Conspiracy, 91 f.
Peace: in Italy (1530–4), 95; with Dutch (1654), 44, 45; (1674), 53; with Spain (1604), 26. *See* also names of places.
Peninsular War: Connaught Rangers medal, 83; military services, 85.
Peru at war with Chile and Bolivia, 129.
Peter the Great of Russia, death, 116 f.
Petition Crown, 42.
Philip II: accession, 98; peace of Cateau-Cambrésis, 98; and the Gueux, 99; marriage with Mary, 18; as victor over Turks, 102.
Phoenix badge of Elizabeth, 21.
Picton, General, 80.
Pisanello, 90.
Pistrucci, Benedetto, medallist, 78.
Pitt, William, 1st Earl of Chatham, 76.
Pitt, William, the younger, 78.
Pius V, Pope, 101.
Plague, Great, of 1665, 52.
Plassey, battle of, 75.
Podiebrad, George, 91.
Pointz, Sidenham, 40.
Popish plot, 53, 54.
Porter, Endymion, 33.
Porto Bello taken, 72.
Portsmouth, Duchess of, 53
Portuguese in Brazil, 110.
Potemkin, Prince, 120.
Prideaux, John, 32.
Primavera, Jacopo, medallist, 21–3.
Prisoners of War, French, 139.
'Pro talibus ausis', 50.
Punniar, battle of, 85.
Pyramids, battle of the, 124.

Quebec taken, 75.
Queen Anne's Bounty, 67.
Quérouaille, Louise de, 53.

Ramillies, battle of, 66.
Rawlins, Thomas, medallist, 34–8, 45.
Rebellion: Irish, suppressed, 62; under Monmouth and Argyle, 56, 61; rebellions contrasted, 1685 and 1689, 60, 61.
Reede, John de, 40.
Reichstadt, Duke of, 126.
Richmond, Duchess of, 47.
River Clyde at V Beach, 133.
Rodney, Admiral, 77.
Rodrigues, capture of, 82.
Roettiers, John, medallist, 38, 42, 45, 46, 48 ff.
Roettiers, Norbert, medallist, 67.
Roman Catholic Chapels pillaged, 60.
Rome, the King of, 126.
Rossbach, battle of, 117.
Roumania, Kingdom of, 128
Rupert, Prince, 38.
Rutlinger, John, 21.
Ruyter, Michael de, 112.
Rye House Plot, 55.
Ryswick, Peace of, 64.

Sacheverell, Dr., 69.
St. Andrew, Fort, captured, 106.
St. Bartholomew, massacre of, 102 f.
St. Bernard, Great, passage of, 124.
St Eustatius taken, 77.
St. Vincent, Admiral, 78.
St. Vincent, battle of, 78.
Sancroft, Archbishop, 56, 57.
Scanian War, 113.
Scheveningen, embarkation at, 46, 47.
Schevez, Archbishop of St. Andrews, 14 f.
Scobell, Henry, 41.
Scottish parliament convened (1685), 55 f.
Seringapatam medal, 81.
Seton, Charles, Earl of Dunfermline, 40.

Sforza, Lodovico, 93.
Shaftesbury, Earl of, 54.
Shelley, Richard, 21.
Sheriffmuir, battle of, 70.
Sikh War: (1845-6),85; (1848-9), 86.
Simon, Abraham, medallist, 39–41.
Simon, Thomas, medallist, 39–51.
Sind campaign (1843), 85.
Slave-trade, abolition of, 78.
Slingsby, Henry, 45.
Smeltzing, Jan, medallist, 56 ff.
Smith, Adam, 78.
Sobraon, 85.
Sole Bay, battle of, 53.
Soleil Royal burnt, 63.
South Africa (1834–53), 86.
Southampton, Earl of, 41.
Spain, Charles III claims throne of, 116.
Spanish: fleet captured by Dutch (1628), 106; captured in Vigo Bay (1702), 66; settlements in W. Indies, 99; treaty negotiations (1666), 51.
Spee, three Counts von, 132.
Strafford, Earl of, 33.
Submarine challenge to Britain, 133.
Supremacy of the Church (1545), 15.
Sutlej campaign, 85.
Syria War (1840), 84.

Tannenberg, battle of, 131.
Thurloe, John, 41.
Tipu Sahib campaigns, 80, 81.
Tirpitz, Admiral von, 133.
Toleration, Act of (1689), 61.
Torbay, landing of William III at, 59.
Torres Vedras, lines of, 80.
Toubucan stormed, 64.
Tournay taken, 68.
Trafalgar, battle of, 78.
Trezzo, Jacopo da, medallist, 18.
Trial of the Seven Bishops, 56, 57.
Triple Alliance, New, 131.
Triumph saved, 44.
Trivulzio, Giangiacomo, 93.
Tromp, Martin, 111.
Tunis, expedition to, 103.
Turnhout, battle of, 106.

Union with Scotland, 67.
Utrecht celebrates Lepanto, 102.
Utrecht, Treaty of, 69.

Valette, Jean Parisot de la, 99.
Varin, *see* Warin, 32, 33.
Venetian conquest of Morea, 115 f.
Vernon, Admiral, medals of, 72.
Versailles, Treaty of (1756), 117.
Victor Emmanuel II of Italy, 127.
Victoria Cross, 86.
Victories at sea (1704), 66.
Victory medal (1918), 88.
Vienna, second treaty of, 71.
Vigo Bay, naval action in, 66.
Villiers, George, Marquess of Buckingham, 27.

Wadham, Nicholas, and his wife, 27.
Waller, William, 36.
War medal: (1914–18), 88; War of 1914–18, 129–40.
Warin, Claude, medallist, 32, 33.
Warin, Jean, medallist, 32, 33.
Washington, George, 78.
Wasp captures *Frolic*, 80.
Waterloo, battle of, 78, 79, 83, 127.
Wellington, Duke of, 78, 79, 80.
Weluwe, the, relieved (1629), 107 f.
Wentworth, Thomas, Earl of Strafford, 33.
Wesel captured (1629), 107.
Weston, Richard, 33.
Whitelocke, Bulstrode, 41.
Wilberforce, William, 78.
Wilhelm I, German Emperor, 128.
Wilhelm II, German Emperor, 131; as Lohengrin, 137.
Wilhelm, Crown Prince of Germany, 131.
Wilkes, John, 77.
William the Silent assassinated, 104.
William II of Nassau, marriage, 33.
William III: attempted assassination, 64; Act of Toleration, 61; coronation, 60, 61; death, 64; invitation from the Protestants, 58; landing at Torbay, 59; marriage, 53; memorial, 64, 65.
Witt, John and Cornelius, 112.
Wolfe, General, death of, 75.
Wriothesley, Thomas, Earl of Southampton, 41.

Zeppelin, Count von, 135.

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